BOLD VISIONS: BEHIND THE MAKING OF THE ROM, NEW AND OLD

ROTUNDA

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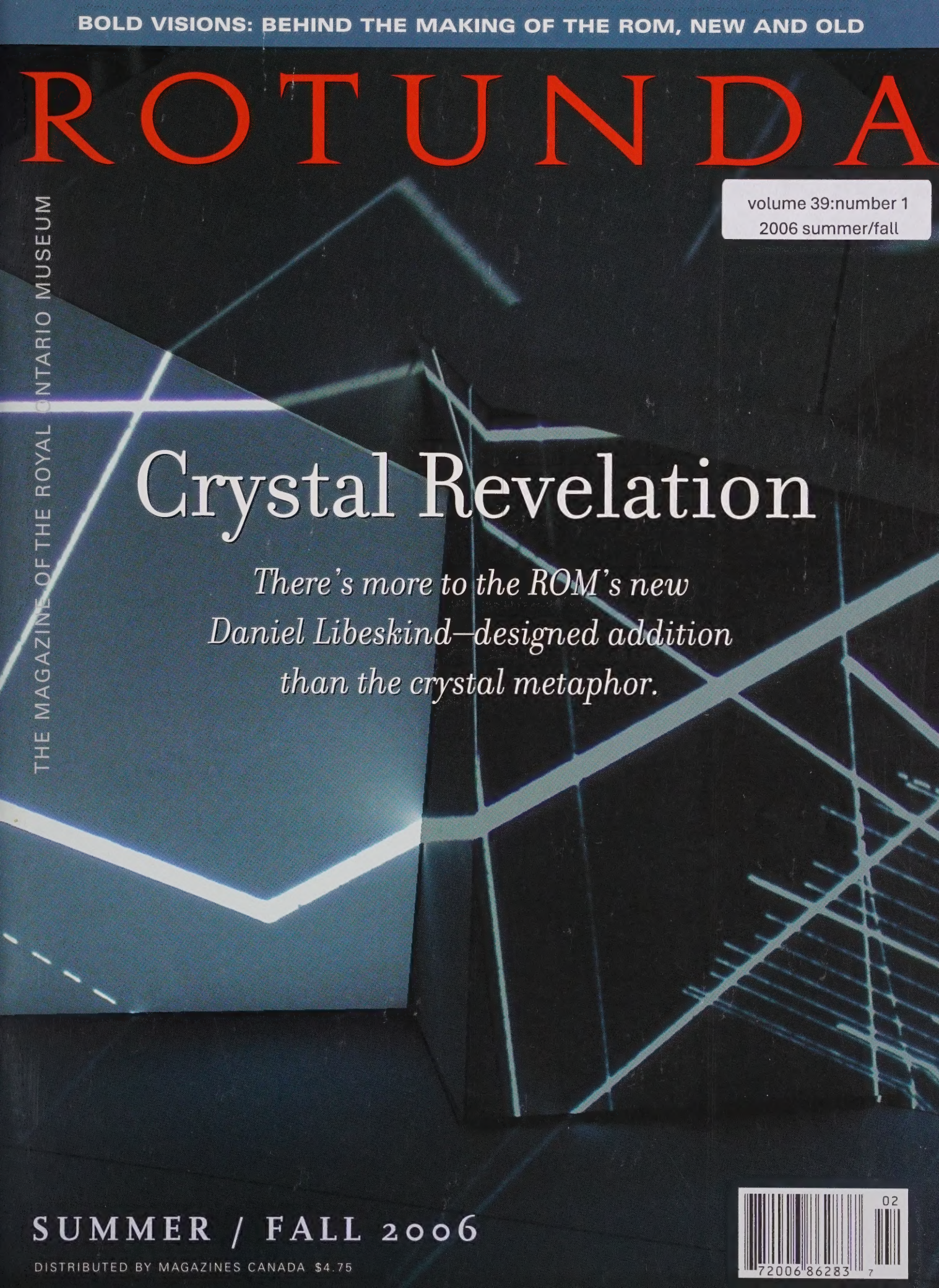

Crystal Revelation

There's more to the ROM's new Daniel Libeskind–designed addition than the crystal metaphor.

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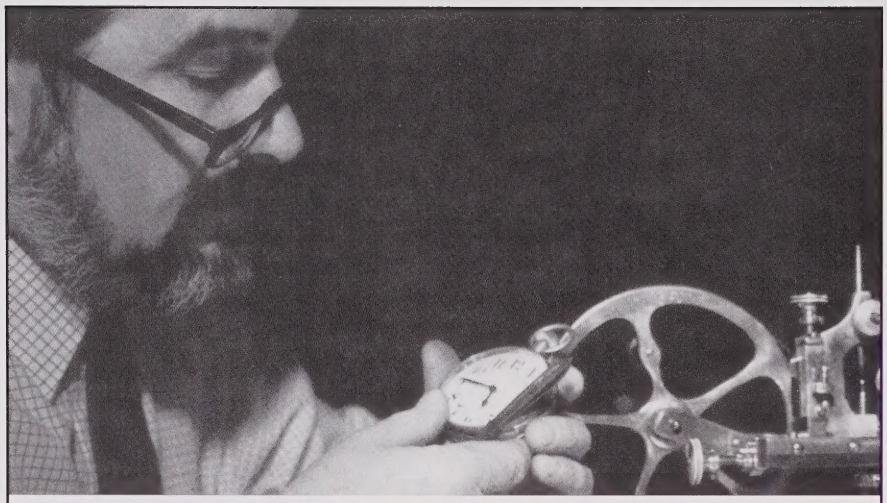

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EDITOR
Lee-Anne Jack

DESIGN AND PRODUCTION
Peter Enneson Design Inc.

CONSULTING EDITOR
Anna Kohn

COPY EDITOR
Andrea Gallagher Ellis

CONTRIBUTING EDITORS
Cathy Ayley, Mary Burridge, Glen Ellis, Mark Engstrom, Peter Kaellgren, Dave Rudkin, Kevin Seymour, Janet Waddington, Marianne Webb

ADVERTISING SALES
Colin Hennigar
416.586.5546

EDITORIAL AND MARKETING OFFICES
Rotunda, the magazine of the Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, or telephone 416.586.5585, e-mail lee-anne@rom.on.ca
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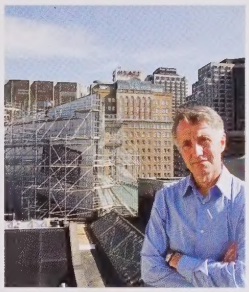


Kelvin Browne
Institute for Contemporary Culture

KELVIN BROWNE is managing director of the ROM's Institute for Contemporary Culture (ICC). Before joining the ROM's senior staff in 2004, he undertook a freelance writing project—a book about the architecture of the ROM: *Bold Visions: Designing the Royal Ontario Museum*, which will be published in spring 2007. It was an ideal assignment, combining his training as an architect (he has a M.Arch from the University of Toronto), his writing skill from years of penning newspaper and magazine articles about architecture and design, and his familiarity with the ROM from many years as a Museum volunteer.

CORRECTION

In the spring 2006 issue, a caption on page 26 incorrectly labelled an exhibition of Japanese costume (photo above, left) as Chinese textiles. The photograph in fact shows a section of the exhibition *Isho: Japanese Costume under the Tokugawa Shoguns*, held at the ROM October 16 to December 16, 1956. Exhibited for the first time were 80 women's robes dating to the 17th to 19th centuries from the collection of Mr. Shizuo Nomura. Above right is an exhibition pamphlet and below right, a newspaper clipping about the show. Barbara Stephen, who assisted the exhibition curator with the mounting of the robes, is seen in the photograph.

TRILOBITE: ROM55787 / SEA STAR: ROM55788

Past Track

Ancient behaviour captured in stone

According to conventional understanding, the fossil record is tangible—made up of the physical remains of long-vanished animals, plants, and other organisms preserved in sedimentary rock. Even when these traces are fragmentary or altered considerably, we have relatively little difficulty recognizing the "bodily" evidence, whether a petrified tree trunk, a partial dinosaur skeleton, a trilobite, or a clamshell.

A broader view of the fossil record, however, incorporates less familiar evidence, including signs of physical activity by ancient life forms. "Trace fossil" is one term used to describe this category of behavioural, rather than bodily, signals from the past, including footprints, trackways, systematic excavations, and temporary resting marks, among many others.

Illustrated here are two remarkable trace fossils recently donated to the ROM's Invertebrate Paleontology collections by Mr. D. McAvoy. Both specimens were collected from Ordovician rocks (about 445 million years old) in the Lake Simcoe area of Ontario. The first (left) shows casts of a series of narrow, sinuous trails. These were produced by the furrowing activity of small trilobites on the muddy Ordovician sea floor. The second specimen reveals stellate excavations made by sea stars (also known as starfish) on the Ordovician seabed. A shallow connecting trail between two excavations shows where a sea star crawled from its original resting spot to resettle a few centimetres away—a most unusual feature for this kind of trace.

—Dave Rudkin

ROM930.103.2

Sheri

A coffin ir

Deep in the shadows of the ROM's Egyptian Gallery sits the unlabelled coffin of Ta-sheryt-ihet—affectionately known as Sheri. Donated by Sir Robert Mond, a wealthy chemist and Museum benefactor, the coffin was purchased in Cairo in 1930. Atypically for coffins of the time, Sheri's was fashioned from a single piece of wood, with the inscriptions carved directly into it. The reddish wood looks like cedar, but a sister-coffin in Munich was recently found to be of Mediterranean cypress, and so Sheri's may be, too. The Munich coffin belonged to Sheri's aunt, Nesnehemet-awai.

The inscriptions on Sheri's coffin were transcribed by Winifred Needler, a former ROM curator. There is a prayer from Chapter 72 of the *Book of the Dead*, and a record of Sheri' parentage showing that she came from an important family. In 1919, a site at Tuna el-Gebel, which the locals had believed to be a temple, was revealed by archeological investigation to be the tomb of a powerful chief priest of Thoth named Petosiris. He appears to have held power during

T I O N S

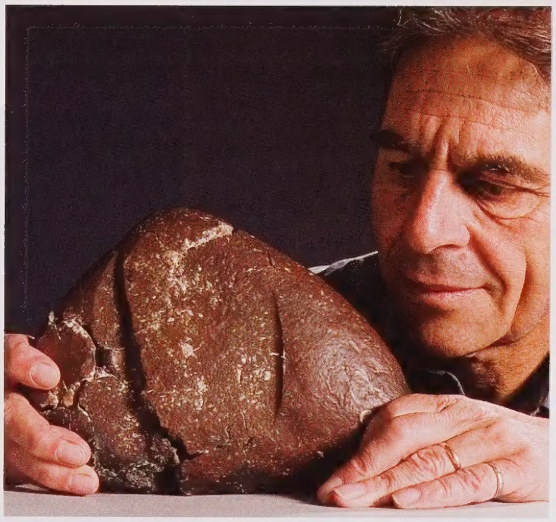
Story

shadows

the Persian occupation of Egypt from 342 to 332 BC, and into the Greek period. Most intriguing is that the inscriptions on the coffin and in the tomb mention that Petosiris succeeded his older brother, Djed-Djehuty-ef-ankh—Sheri's father. Male members of Sheri's family held this post for at least five generations.

Part of the lid of Sheri's father's coffin can be found in the Museo Egizio, Turin. The fragment is similar to Petosiris's coffin, which is in the Cairo Museum—incised hieroglyphs are inlaid with coloured glass. Why does Sheri's coffin not have the same beautiful glass inlay? One theory was that Sheri unexpectedly died young, and there was not enough time to finish it. The absence of titles with her name, which she almost certainly would have held if she were married, supports that possibility. But now that her aunt's coffin has also been identified, which is also unadorned with inlay, it seems more likely that gender and status explain the differences.

—Mark Trumpour



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Heavy Metal

Quirky copper find provides evidence of glacial movement in Ontario

On what started as a routine day in the summer of 1957 at one of Canada's largest lime producers—the BeachviLime quarry near Ingersoll, Ontario—all work suddenly came to a halt. A massive rock crusher, capable of processing 550 tons of limestone per hour, broke down.

Mechanics were quickly dispatched to determine the problem. After much investigation they concluded that it must be internal. The giant crusher had to be dismantled. The cause of the problem was soon discovered. Jammed between the crusher's metal teeth was an oval-shaped dark-coloured boulder measuring some 25 cm (10 inches) in length and 7 cm (3 inches) thick. This was no ordinary boulder. It was solid copper, weighing almost 14 kg (30 pounds). Different from anything ever seen in the area, the boulder was surmised to have tumbled into the quarry from the 20-metre-(65-foot-) thick glacial deposits of sand, gravel, and boulders overlying the limestone. The mine owners realized its rarity, and donated the specimen to the ROM, where its scientific value was recognized. The only known deposits of native copper anywhere near the region occur in Canada along the north shore of Lake Superior and in the U.S. on the Keweenaw Peninsula of northern Michigan. This copper boulder not only provides direct evidence that continent-sized glaciers once covered Canada, but in this instance it also told us in which direction the ice moved—south-southwest.

—Vincent Vertolli

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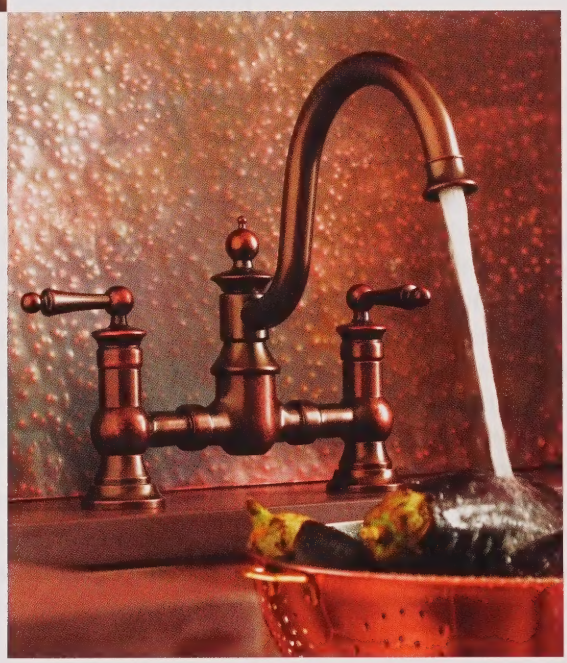

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Cutting A Royal Figure

Made in the 1800s, a pair of Staffordshire ceramics recently donated to the ROM depicts two well-loved members of the British Royal Family.

BRIAN BOYLE, ROM / 2005.1279.1-2

The pair of Staffordshire figurines depicts Queen Victoria's two eldest children, the Prince of Wales (later King Edward VII) and Princess Victoria. ROM Collection, bequest of Henrietta Elizabeth Stevenson.

PETER KAELLGREN

The most intriguing acquisition from a recent generous bequest by Henrietta Elizabeth Stevenson of Toronto is a pair of Staffordshire figures—small ornamental figures made for the popular market during the 1800s. Usually made of white earthenware, or occasionally bone porcelain, these figures were often colourfully painted.

Commonly, the work of assembling the moulded component parts from wet clay and painting the fired and glazed final product was done by nameless women and children. Unfortunately, because the ceramics were intended to sell for low prices to a popular consumer market, the workers were poorly paid.

Collectors and dealers refer to these figures as "Staffordshire," but potteries in other parts of Britain, such as the Bridgeness Pottery in Bo'ness, Scotland, also made them. Because they were seen as everyday products and seldom documented, few can be dated exactly or attributed to a specific factory. Today, historians, collectors, and decorators find them appealing because they are often quaint and colourful documents of the times—the figures frequently reflected current events, such as the Crimean War, or royal personages and politicians, animals and pets, celebrities, and couples in fancy dress.

The pair from the Stevenson Estate depicts Queen Victoria's two eldest children, the Prince of Wales (later King Edward VII), and Princess Victoria, a much-loved daughter who married Prince Frederick William of Prussia. They are shown at an early age and accompanied by large St. Bernard dogs. Both children wear tartans, a reference to Balmoral, Scotland, which Victoria and her consort, Prince Albert, developed as a favourite retreat.

Prints and ceramic figurines of Queen Victoria's children were ex-

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Behind the Bequest: Henrietta Elizabeth Stevenson

The Royal Ontario Museum owns some of the most extensive collections of European decorative art in North America—and well over 90 percent of these remarkable collections came to the Museum as gifts and bequests, or through gifts of money that enabled curators to purchase the artifacts. The recent bequest by Miss Henrietta Elizabeth Stevenson is an example of this kind of public generosity.

Miss Stevenson passed away late in 2005. By all accounts, she was a quiet lady who dearly enjoyed her home, watching videos of popular family movies, and her pets. She had six cats, which all found good homes. Even though her home was the focus of her life, Miss Stevenson considered the wider public good when she wrote her will. She decided to leave her home and contents to the Royal Ontario Museum. Other Torontonians have made similar decisions to support local institutions over the years. Without their foresight, we would not have the city that we enjoy today.

When all or a portion of an estate is bequeathed to the Museum, the curators are asked to examine the estate and select items suitable for the collection. This is the same process that brought the Mineralogy section its first cut diamond. The estate of Mrs. Helen Dales bequeathed it to the ROM in 1996. Her diamond ring served as an important display item and teaching object in the Perrin Gem Room.

From the Stevenson Estate, the ROM's European curators selected 10 pieces of ceramics (see "ROM Answers" on page 45) and four pieces of glass. As is usually the case with Canadian estates, the pieces all dated from the mid-Victorian period to the mid-20th century. The selected items fill a number of gaps in the Museum collections. Space limitations and the quality of the existing ROM collections require curators to be very selective nowadays: only items that do fill such gaps or are of superior quality are chosen.

tremely popular during the 1800s. They appealed to popular patriotism and possibly to the Victorian ideal of a large family, in which small children were well behaved and well dressed. Oddly enough, according to an English expert who was consulted over the Internet, the ROM's figures of the royal children were probably produced around 1870. No longer a boy by any means, Prince Edward had married the Danish princess Alexandra in 1863, and by 1869 they had five children of their own! Some of these royal images enjoyed an extended popularity, much like the tabloids of today still manage to come up with new photographs of Princess Diana.

This is the first pair to enter the ROM's Staffordshire collection. Although the ROM already owned some two dozen individual figures, most of them are small, and only a couple are large display pieces, so this 25-cm- (10-inch-) tall pair is a welcome addition. The figures also enhance the ROM's significant holdings of British royal souvenir ceramics and glass.

Peter Kaellgren is curator of European Decorative Arts in the ROM's Department of World Cultures.

Considering a bequest to the Royal Ontario Museum? Michelle Osborne in the office of the ROM Governors works regularly with bequests like the Stevenson Estate. She has advised many people on wording and details. Ms. Osborne can be contacted at 416.586.8012 or at mosborne@rom.on.ca.

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The Mussel Behind Ontario's Aquatic Biodiversity

Charismatic creatures of Ontario's lakes, rivers, and streams.

Endangered freshwater mussels from the Sydenham River in southwestern Ontario. Top row (from left): round pigtoe, snuffbox, and kidneyshell; second row: snuffbox and two kidneyshells; third row: northern riffleshell, rayed bean, and northern riffleshell.

D. ZANATTA, UNIVERSITY OF TORONTO

CLAIRE J. HEALY & DAVID T. ZANATTA

QUESTION: What type of animal lives in Ontario's lakes, rivers, and streams, produces young that parasitize fish, and matures into free-living adults that can survive for more than 100 years?
ANSWER: Freshwater mussels.

Nicknamed naiads after the mythological Greek nymphs of fresh waters, adult female freshwater mussels live up to this moniker: they are full of alluring tricks aimed at attracting fish, or less commonly amphibians, to act as hosts for their parasitic young. To attract a predacious bass, for example, female lampmussels use a fascinating lure—a fleshy extension of the mussel's mantle, attached to the inside of its shell. This lure may have eyespots, fins, and colouring remarkably similar to a small prey fish. Other freshwater mussel species produce lures that resemble aquatic insects, leeches, and even crayfish. These lures are not motionless mimics; like a master angler, a mussel is able to twitch, jerk, and wave its lure. To see videos of these behaviours, visit http://unionid.missouristate.edu/ and click on the images, such as *Lampsilis reeveiana* (fish mimic) or *Villosa iris* (crayfish mimic). Another group of freshwater mussels called riffleshells lure a host fish and then trap it between the two valves of its shell. This is an effective way to infest it with the mussel's young, called glochidia larvae.

Despite the fact that they spend their entire adult lives buried in lake sediments or riverbeds, freshwater

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mussels exhibit these and other surprising behaviours unknown to the casual observer. Adult mussels can only crawl slowly from place to place, but their glochidia larvae can really travel. That's because, unlike the young of other bivalves—which are free-living and often planktonic, distributed at the whim of water currents—glochidia larvae are parasitic. They attach themselves to their host to gain sustenance, and as they are transported to new waters, they disembark, bury themselves in the sediment, and mature into adulthood.

Because of this partially parasitic lifestyle, freshwater mussels are found only where fish occur. Some glochidia larvae require a particular fish species to survive, while other species can live off various fish species. The host fish preferences of most North American mussel species have not been completely documented, and the hosts of some species are entirely unknown.

There are nearly 1000 species of freshwater mussels worldwide, but more species live in North America than anywhere else on earth. Ontario has 41 native species and the lakes and rivers of the Greater Toronto Area are home to at least 10 species, including elktoe, plain pocketbook, fatmucket, black sandshell, and pink heelsplitter mussels. Many species of freshwater mussels are extremely long-lived. European pearlshells (native to northern Europe and eastern North America) are among the longest-lived animals on earth—individuals have been recorded at more than 150 years old.

The lure of the wavy rayed lampmussel with its prominent eyespot resembles a minnow or other small prey fish. The lure—a fleshy extension of the mussel's mantle attached to the inside of its shell—is indicated by the arrow.

Since prehistoric times, humans have used freshwater mussels in a variety of ways. Native peoples in North America, for example, used the shells of these mussels to make tools and ornaments. Mussels were once an important food source for some native peoples, but are no longer eaten because of their unpleasant flavour and the high levels of pollutants, such as mercury and PCBs, that can become concentrated in their flesh.

Through early and modern times people have also harvested freshwater mussels in search of pearls that can form naturally, if infrequently, within their shells. North American mussels, mainly from the Midwest, are still harvested and their shells exported for use in the cultured pearl industry. Beads made from the shells are used as the nucleus for forming

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cultured pearls in marine oysters.

Aside from their usefulness to people, freshwater mussels are truly irreplaceable members of the aquatic ecosystems they inhabit. In fact, freshwater mussels have been shown to promote the diversity and abundance of other aquatic organisms. Adult mussels are filter feeders, and individual mussels can filter 3.5 litres (a gallon) of water per hour, or more. This is an incredible rate—the native mussel community in Lake St. Clair in southwestern Ontario, for example, filters 1.4 to 5.3 percent of the lake's total volume every day. The process of filtering material from the water column and converting it into food readily used by other organisms is one of the ways scientists believe mussels promote aquatic biodiversity.

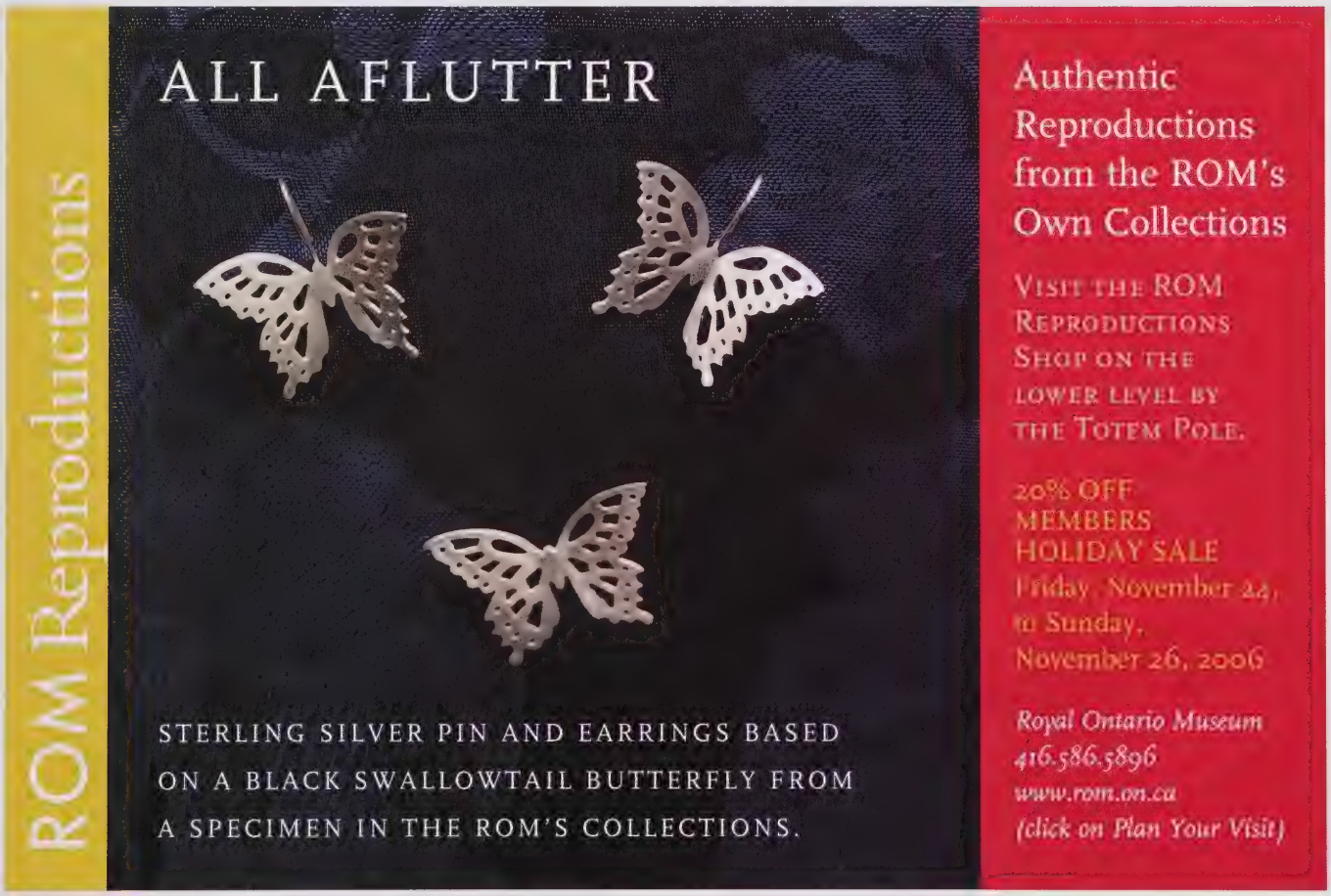
Unfortunately, the impressive diversity of freshwater mussels is threatened, and this is now one of the most endangered groups of animals in North America. Seventy percent of the 300 North American species are considered to be at risk of extinction, and as many as 35 others are already extinct. In Ontario, nine endangered and one threatened species of freshwater mussels are currently protected under Canada's *Species at Risk Act*. Many more of the province's species require an assessment of their conservation status.

In the effort to conserve freshwater mussels, scientists have identified numerous forces that contribute to their extinction and local extirpation. Particularly devastating to mussel diversity has been the construction of dams. These structures limit the passage of fish and alter the physical characteristics of a waterway—such as water temperature and nutrient cycling—causing mussel populations both upstream and downstream of a dam to perish. Other threats include pollution and the introduction of exotic species, which crowd out and devastate native mussel populations.

Collecting freshwater mussels is prohibited in Ontario because of the sensitive conservation status of many species. There are many ways, however, to enjoy these surprising creatures. Next time you are wading at the water's edge, look for the odd empty shell or piles of discarded shells in muskrat middens and admire their inner, pearly beauty. If you are swimming, look for the telltale sign of living mussels: small siphons delicately protruding from the sediment below. Fishers may find glochidia larvae on the fins and gills of their catch or may even accidentally snag a mussel on their fishhook. Appreciating these fascinating, useful, and ecologically important creatures is just a matter of looking beneath the surface.

For more information on these and other animals at risk of extinction in Ontario, visit http://www.rom.on.ca/ontario/risk.php.

Claire J. Healy is associate curator of Invertebrate Zoology in the ROM's Department of Natural History and David T. Zanatta is a PhD candidate in the Department of Zoology, University of Toronto, and the ROM's Department of Natural History.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Bold V

Excerpted from *Bold Visions: The Architecture of the ROM*, by **Kelv**
Institute for Contemporary Culture (ICC). The book will be publish

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Browne, managing director of the Museum's
in the spring of 2007 by the Royal Ontario Museum.

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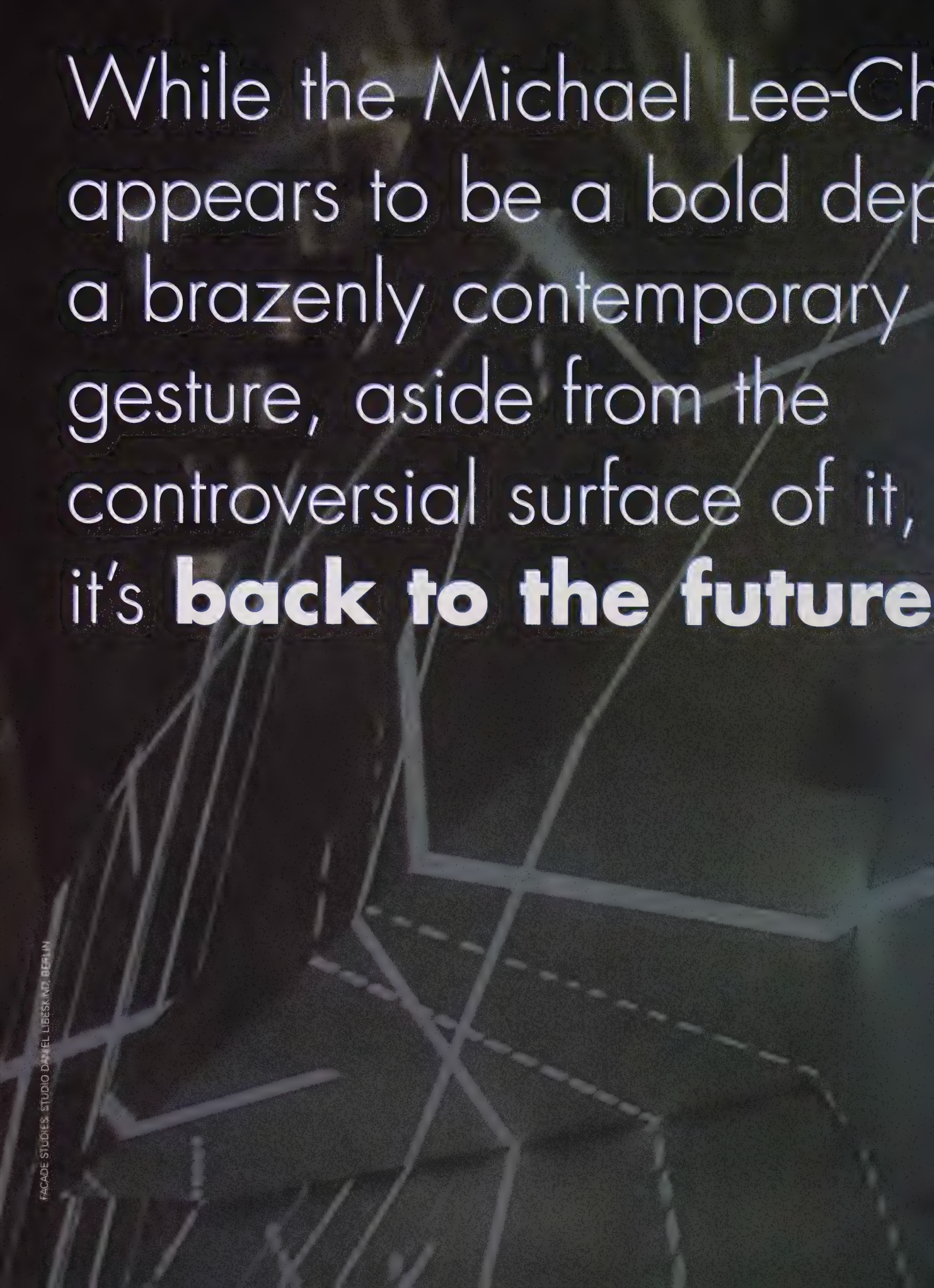

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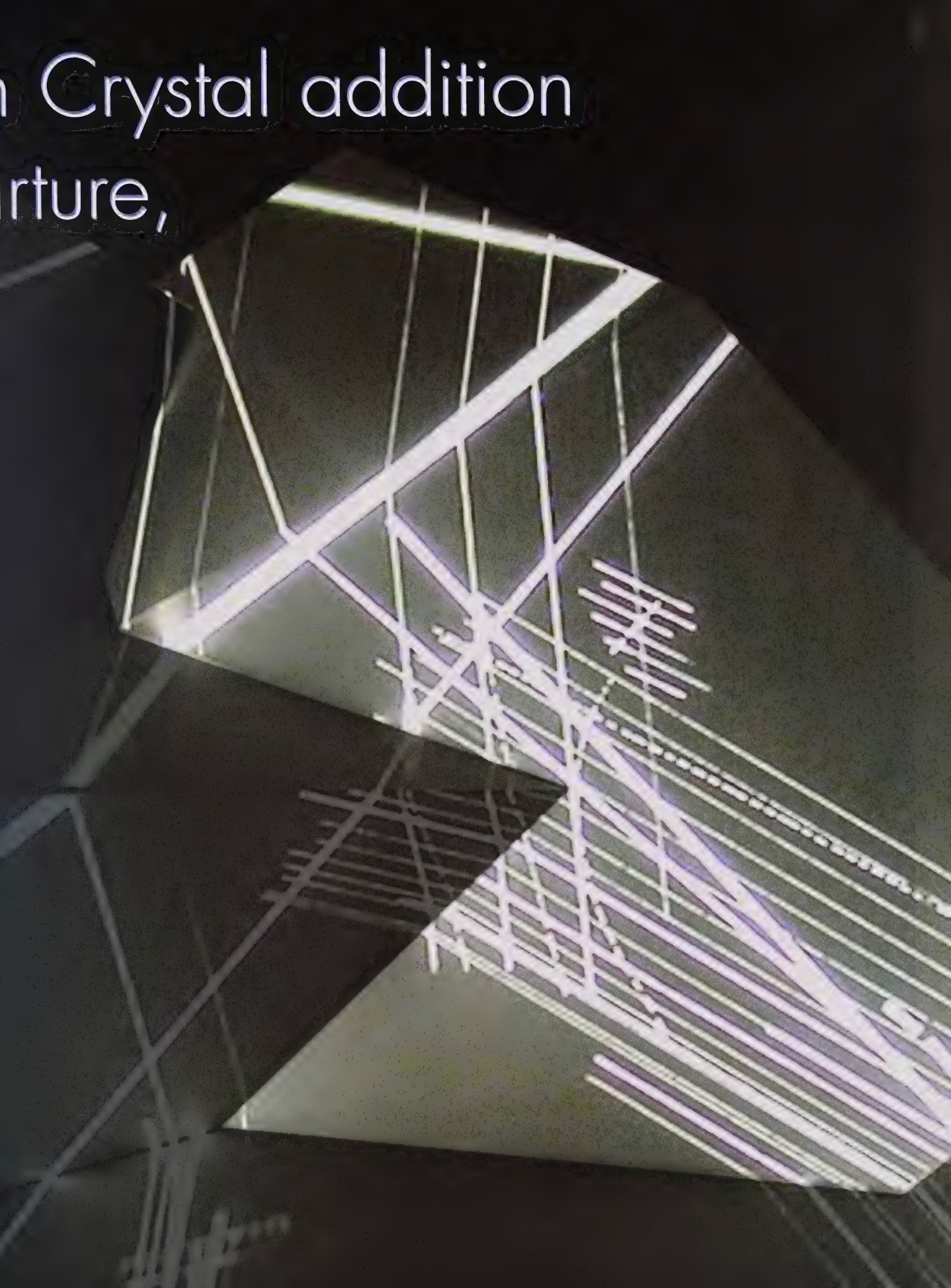
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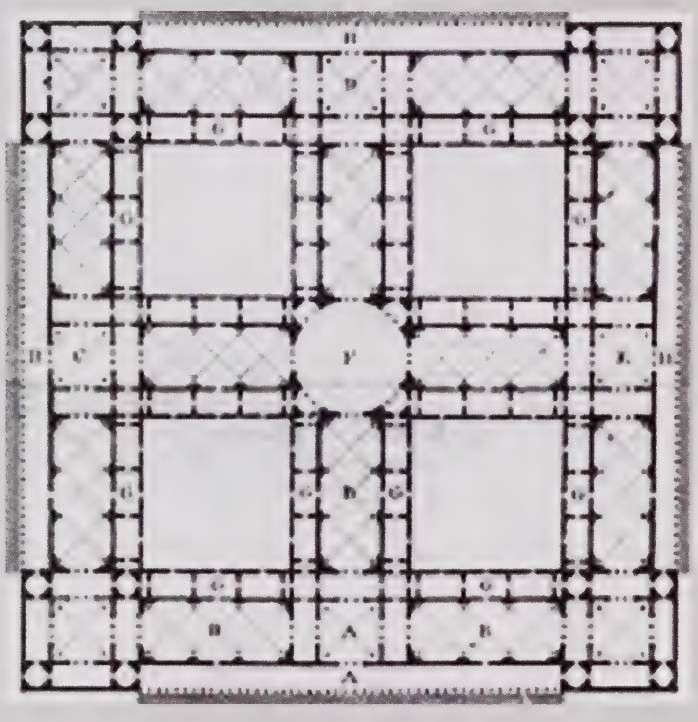

Large plan: French architectural theoretician J. N. L. Durand published his ideal museum plan in 1802 and it remained the definitive model for nearly 150 years.
Diagram bottom left: The ROM's master plan created by architects Darling and Pearson appears to use half of Durand's ideal, as did many museums built at the time. The shaded area indicates the portion of the plan built in 1914.
Bottom right: The original 1918 plan for the Art Gallery of Ontario, also created by Darling and Pearson, is similar to the ROM's. The AGO's central block was to be a sculpture court and corresponds to what is now Samuel Hall ✪ Currelly Gallery at the ROM. The shaded area shows the

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There's seldom a simple explanation for a building's architecture. This is one reason architecture is fascinating. It can be the manifestation of many intangibles: an architect's vision, a tumultuous historical context, a client's will, or the style of an era. The Royal Ontario Museum is an example of many intangible forces—as well as the more concrete imperatives that most people assume drive design, such as budget and program—coming together over time to create a building.

From the long list of factors contributing to the ROM's architecture, two are particularly compelling. The first is that the ROM reflects the vision of its leaders and supporters. Each generation moulded its physical form. The second is the evolving notion of what a museum should be. The ROM's various iterations beginning in 1914 have been shaped by museum trends, most as contentious now as they were when planning for the first wing began. In fact, the ROM's architecture illustrates much of the history of museum design. Perhaps this shouldn't be surprising since the idea of *museum* itself is relatively new.

Although the ceremonial display of accumulated treasure, in various forms, has prehistoric origins, one needn't look that far back to find the ROM's antecedents. Until the 16th and 17th centuries, objects were seldom displayed as orderly collections or viewed in buildings contrived expressly for this purpose. Palaces of this period reveal the origins of both museum architecture in general and the ROM's in particular.

Galleries in palaces initially had little to do with hanging pictures or displaying natural objects found on expeditions; they were primarily circulation spaces connecting one area to another or used as reception rooms for official ceremonies. But as large, empty spaces, often forming routes, they were ready-made for the display of trophies and they came to be used for this purpose. Eventually, enlightened noble families displayed their collections and bolstered their prestige as savvy collectors, powerful community leaders, and magnanimous citizens by allowing a wider audience to see their possessions. Better to give the appearance of sharing, of course, than actually having to do it.

In 1793 the Louvre became an early example of a private gallery—Louis XVI's—making the transition to public amenity albeit in a revolutionary manner. A less violent transition was made by the Villa Borghese in Rome, which became accessible to the public in the late 1700s and subse-

quently was made a completely public gallery with the full participation of its owners. This strategy was good for the Borghese family, allowing them to retain control of the property while minimizing their financial burden.

Between 1750 and 1800, palaces that housed important private collections became the de facto models for museums, whether they were conversions of existing buildings or new purpose-built structures. While modern museums may strive to be *peoples' palaces*, the connection to royal palaces and wealthy benefactors remains unshakeable for many visitors, engendering simultaneous feelings of fascination and detachment for the objects as well as for the institution itself: *This is interesting but what does it have to do with me?*

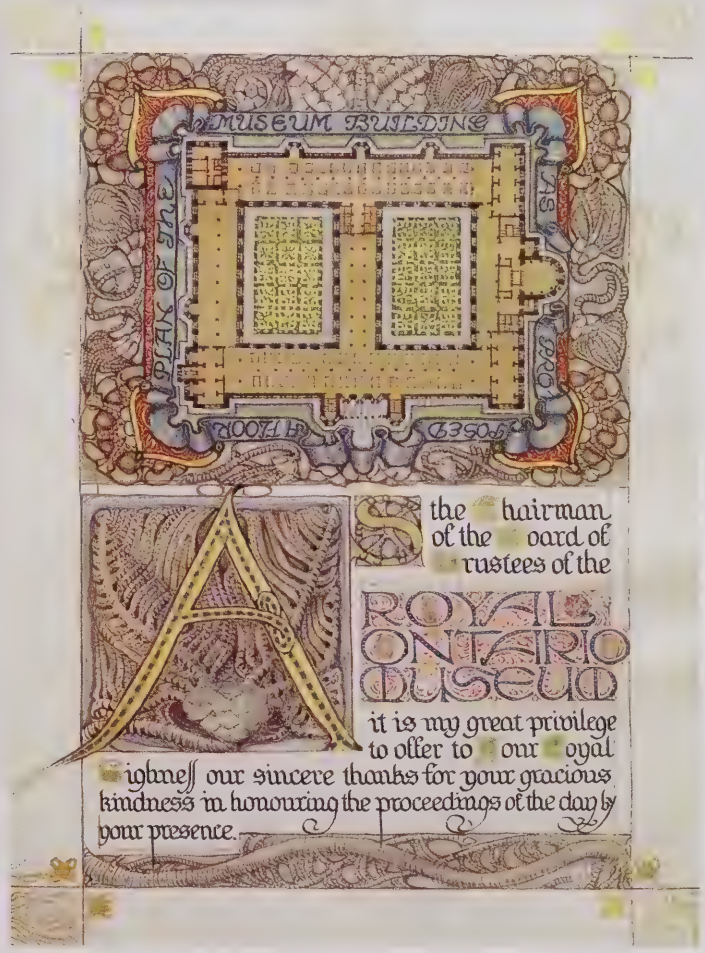
The basic format derived from the palace approach is easy to recognize: long corridors with rooms opening onto them; or an enfilade, a row of rooms connected via openings in line with each other. These are the spaces we've come to assume are most suitable for the orderly display of artifacts and specimens. One of the earliest museums in which a progression of spaces was used for illustrating the progression of time and styles—when this became the predominant organizing principle of display—was the Louvre.

Using the Louvre as his prototype, French architectural theoretician J. N. L. Durand published his landmark museum plan in 1802. His ideal was a square block with long corridors running along the perimeter and giving access to relatively small rooms. Inside this square was a Greek cross with a similar arrangement of corridors and rooms. The centre of the cross, and of the museum, was a domed rotunda. Given the emphasis on symmetry of the prevailing Beaux Arts style of the 19th and early 20th centuries, the approach was embraced by architects and remained influential for nearly 150 years.

Durand's plan was predicated on a larger-scale museum building, but the concept was well-suited to a modular approach. Architects could adapt the plan to create smaller buildings by using only a portion of it or build from the plan in stages. An example of a building created from a portion of the plan is the Altes Museum in Berlin, designed in 1823 by Karl Schinkel. It uses only *half* of Durand's model—in plan it looks like a rectangle with a line bisecting its middle. But Schinkel compensated for its reduced size by adding a monumental grand stair. Soon, a grand staircase became an expected feature in any significant new museum.

The ROM's original master plan was created by the

Currelly's double quadrangle



portion of the plan built in 1918. **Above:** The hand-lettered and illuminated document given to the Duke of Connaught, then Governor General of Canada, as a gift commemorating his visit when he opened the Museum in 1914. It illustrates large open galleries with cases and few subdivisions, and is comparable to the historic galleries after they were renovated in 2005.

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Master Plan Phase I : 1914

Top: The ROM officially opened in 1914 in a building that represented the west wing of the Museum's master plan, as well as a "stub," to the left in the photograph, an abbreviated section of what would become Samuel Hall ✿ Currelly Gallery. Eventually this would form part of the link connecting it to the wing fronting Queen's Park. This view from Bloor Street shows the Museum's front door at the end of the building, to the extreme right of the photograph. **Below:** The 1914 wing as seen from Philosophers' Walk. To the right is the incomplete administrative tower, designed to look like an office building added to the gallery-like structure. The office section was completed in 1937.

ROM ARCHIVES

Toronto architectural firm Darling and Pearson, with planning likely beginning in 1907. As shown in the hand-lettered and illuminated document given the Duke of Connaught, then Governor General of Canada, as a gift commemorating his visit when he opened the museum in 1914, the ROM plan derived from Durand's ideal is another example of the use of *half* his prototype. If the ROM had been realized as this illuminated master plan suggested, it would be a classic Beaux Arts plan, but one with a rather more eclectic facade treatment.

Interestingly, the original 1918 plan for the Art Gallery of Ontario, then the Art Museum of Toronto, was based on a master plan with a similar configuration to the ROM's. It, too, was conceived by Darling and Pearson and in its original version the centre axis was a large sculpture court with galleries to either side. At the ROM, this central circulation area is a single, large east-west gallery, now called Samuel Hall ✿ Currelly Gallery.

Charles Currelly, the ROM's first director, in his memoir *I Brought the Ages Home*, suggested a colourful explanation for the ROM's master plan that relied heavily on his being in the right place at the right time. Currelly describes a chance meeting in a railway carriage with noted English architect Sir Aston Webb. The ROM was in the earliest stage of planning, and Webb was completing an addition to the Victoria and Albert Museum in London. Webb obligingly sketched the bisected rectangle—the double quadrangle as Currelly called it—saying it was the perfect museum layout. Currelly, in England when he met Webb, sent the sketch via Sir Edmund Walker (the first chair of the ROM Board of Trustees) to the ROM's architects back in Toronto. Given the influence of both Durand and the Beaux Arts style, it's advice few would have disagreed with. In fact, it would have been a radical development if Darling and Pearson, an establishment but colonial firm, would have thought of doing much different in terms of the basic organization. If they did receive Webb's sketch—Currelly says they were given Webb's drawings and measurements "when they were appointed"—it probably reinforced the correctness of their concept rather than inspired it.

As well, when Currelly sent Webb's sketch to Canada in the spring of 1908 (and who knows how long it took to get to Canada via Sir Edmund), planning had been underway for sometime. In May 1908, for example, Currelly responds to what he heard were changes to the museum plan he proba-

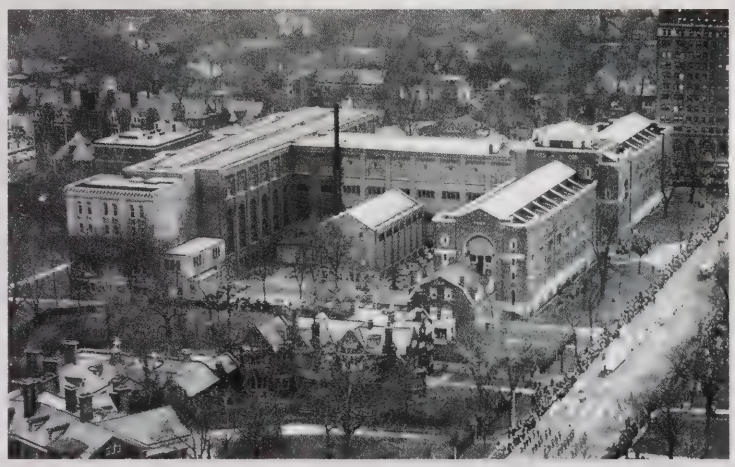
bly saw in the fall of 1907, ones he thought "nearly perfect." It could be assumed, then, that while components and style may have continued to evolve after 1907, a diagrammatic sketch and some simple dimensions received six to ten months later would not likely cause a "nearly perfect" plan to change radically, or at least for the basic footprint of it to be altered.

The ROM built the first part of the Darling and Pearson plan in 1914, and continued to be influenced by it when the second part was added in 1933—a "T"-shaped addition designed by architects Chapman & Oxley. This second phase, however, didn't include galleries completing the north and south sides—leaving an "H"-shaped building rather than the double quadrangle (two squares within a rectangle) originally proposed. Had this been done as planned, it would have realized the perimeter promenade route as illustrated in the original design of two decades previous.

After the 1933 addition, the master plan was abandoned. With the 1984 renovation, what were open courtyards became building sites: the south courtyard was filled with a massive curatorial building and the north with terraced galleries fronting Bloor Street. The Terrace Galleries, on one side of an atrium adjacent to Samuel Hall ♔ Currelly Gallery, might have been conceptualized as a remnant of the north courtyard had the galleries it gave access to been connected to the east and west wings of the existing buildings. This was not the intention. Filling the *holes* in the classic Beaux Arts plan was a dismissal of what may have seemed an outdated organizational concept when planning was underway in the 1970s.

In 1984, the key axis of the ROM—from the front entrance on Queen's Park, through the Rotunda and Samuel Hall ♔ Currelly Gallery (originally named the Armour Court) to a bay window overlooking Philosophers' Walk—was blocked by a mechanical room and a staircase west of it. But it was not the 1984 renovation that first impaired this essential vista. Prior to that, in the 1960s, the main axis continued through only a portion of Samuel Hall ♔ Currelly Gallery, terminating instead in a partially enclosed portion of the hall displaying the Lee Collection. Sightlines continued from there through a pierced metal screen (the remains of a gate from a Spanish church) to the bay window beyond—the termination of the original axis overlooking Philosophers' Walk. While the axis was still visually intact, visitors were now required

Master Plan Phase II : 1933



Top: The ROM's second phase of construction added a wing that parallels Queen's Park. The main entrance was relocated to a centre tower between its south and north sections. The lovely boulevard ambiance was lost when the road was later widened. **Bottom:** From this southern angle, the overall "H" configuration of the ROM after the 1933 addition can be seen, as well as the Chinese Court, the small building in the courtyard formed by the southwest and southeast wings of the Museum. While it once housed what is usually referred to as the Ming Tomb, the Garden Court subsequently became the ROM's first temporary exhibition gallery. The tomb was moved to a garden on the Bloor Street side of the building.

ROM ARCHIVES

1984 : The Master Plan abandoned

Top: A model of a preliminary plan that has a "hanging garden" concept and the Ming Tomb as an elegant sunken garden. **Bottom:** The 1984 addition, as built, consisted of two major new components: the curatorial centre that filled the southern courtyard and the Terrace Galleries in the northern court that sloped down to Bloor Street in the foreground. The Ming Tomb was installed on the ground floor of the Terrace Galleries.

ROM ARCHIVES

to take a more circuitous route to traverse it. With the installation of the gallery of Central European Baroque, the bay window—like those in the original wing during the 1933 construction—were covered to prevent light from damaging artifacts and to provide more display area. The end of this lyrical axis into Philosophers' Walk was not to be revealed again for 40 years.

While filling in the courtyards could be interpreted as merely expedient, it nonetheless demonstrated that the ROM's original architectural direction was abandoned. It wasn't a complete rejection of the original approach as it didn't subvert the original circulation plan. The subsequent imposition of a mechanical room in the midst of the Lee Collection during the 1984 renovation was, on the contrary, an unequivocal statement that the Beaux Art layout of the ROM was beside the point to curators and their didactic ambitions; if accommodating the then-popular "cluster concept" layout meant a stairwell had to block the axis, then so be it. It's a more strident comment even than the building of the Terrace Galleries and Curatorial Centre in what were once the ROM's courtyards.

Inside, the result was an organizational jumble; the interior architecture became a series of dark spaces where objects often appeared overwhelmed by their backdrop. The museum was very difficult to comprehend as a total experience and hence to navigate. The flow charts of museum planners of the time had been literally realized with little sense of the building's being much more than an exterior shell to house introverted displays that had little connection between one another. No surprise that people came away from the ROM with a fragmented sense of their visit.

Does popularizing a museum's design mean axial relationships and traditional gallery layouts—ones associated with institutional order—are rejected? In the 1970s and '80s, perhaps *symmetry* and *order* became synonymous with *old* and *authoritarian*, echoes of palace-based planning perceived by museum executives as offensive to a mass audience. *New* and *popular* was symbolized by informal, and presumably a less intimidating warren of spaces, many with trend-of-the-moment curvilinear walls and meandering paths.

The Libeskind renovation sweeps all of this away, restoring the original central axis and signalling a return to the Beaux Arts DNA of the building. In Libeskind's retrieval, the basic volumes of the spaces are reminiscent of

their original configuration, but are contemporary and pristine. It's the spirit of the original spaces that has been recaptured.

As well, Durand's influence re-emerges in the ROM's 2006 addition with the idea of a promenade: visitors walk through a series of carefully contrived spaces and come full circle to where they began. While the 2006 ROM is not symmetrical, many of its gallery routes are. If one imagines the Hyacinth Gloria Chen Court as a courtyard, the plan is very close to realizing the bisected rectangle of the original Darling and Pearson conception. All that's missing is a connection on the south linking the dangling ends of the 1914 and 1933 wings.

This new promenade restores an inherent navigational logic to which most visitors respond. Symmetry and balance help visitors comprehend a building even if they've never seen it before. The format is comforting because it seems familiar—our innate pattern-recognition ability has been culturally reinforced by exposure to the palaces that became museums and a multitude of other public buildings with a similar format. In the ROM, artifacts also become landmarks and reinforce the use of axial arrangements for orientation. Key positioning of windows makes them not only architectural features but navigational aids. Many visitors, consciously or unconsciously, likely use sunlight and the exterior landmarks visible through them to help orient themselves in the galleries.

In this gesture, the 2005 renovation and 2006 addition give visitors freedom. What looked to be meandering and friendly in the 1984 ROM iteration now is revealed to be highly manipulative with less freedom of discovery for the visitor. A building with an order visitors can quickly perceive is liberating; casual may look comfortable on the surface but it's merely disguised tyranny if it keeps the visitor dependent on signage for navigation.

While the Michael Lee-Chin Crystal addition appears to be a bold departure, a brazenly contemporary gesture, aside from the controversial surface of it, it's back to the future. Objects at the ROM are housed in as classic a manner as when the ROM first opened. The galleries could be at the Louvre, but a Louvre built now, not centuries ago. They are grand spaces created by an aesthetic able to accommodate changing functions and provide a glorious envelope for whatever is housed or is passing through. The ROM today is both newer and older than it's ever been. ■

2007 : Back to the future

Two computer-generated renderings of the Daniel Libeskind-designed Michael Lee-Chin Crystal addition to the ROM. **Top:** The view from Bloor Street illustrates the addition's significant transparency that makes collections visible to pedestrians along Bloor Street, as well as a hidden bonus of RenROM, the majestic new ROM plaza in front. **Bottom:** An aerial view of the Crystal addition at night emphasizes its sculptural nature.

STUDIO DANIEL LIBESKIND, BERLIN

Museums are a building
metaphor. The metaphor c
Because of their ability to
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As a **metaphor** the
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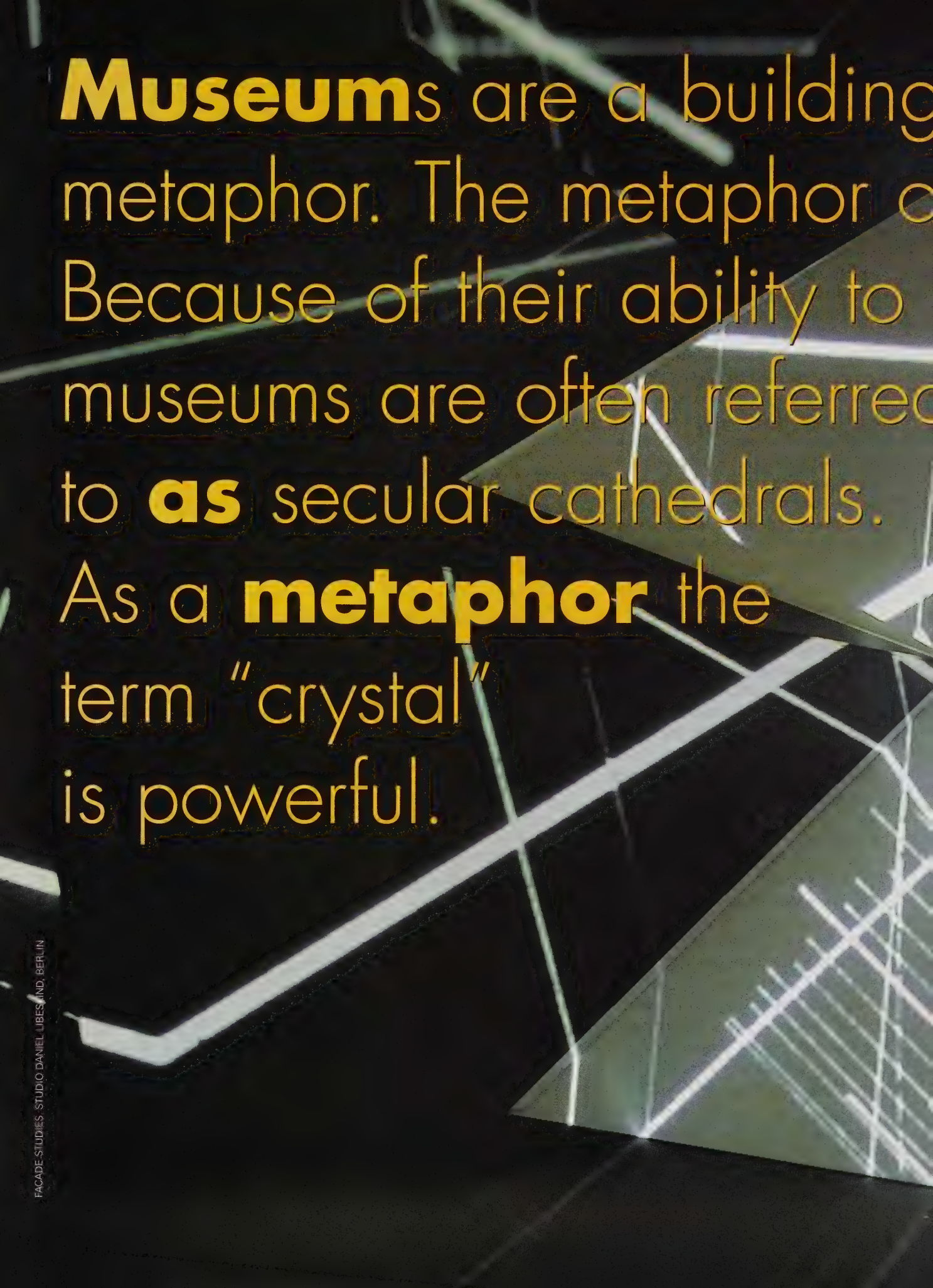

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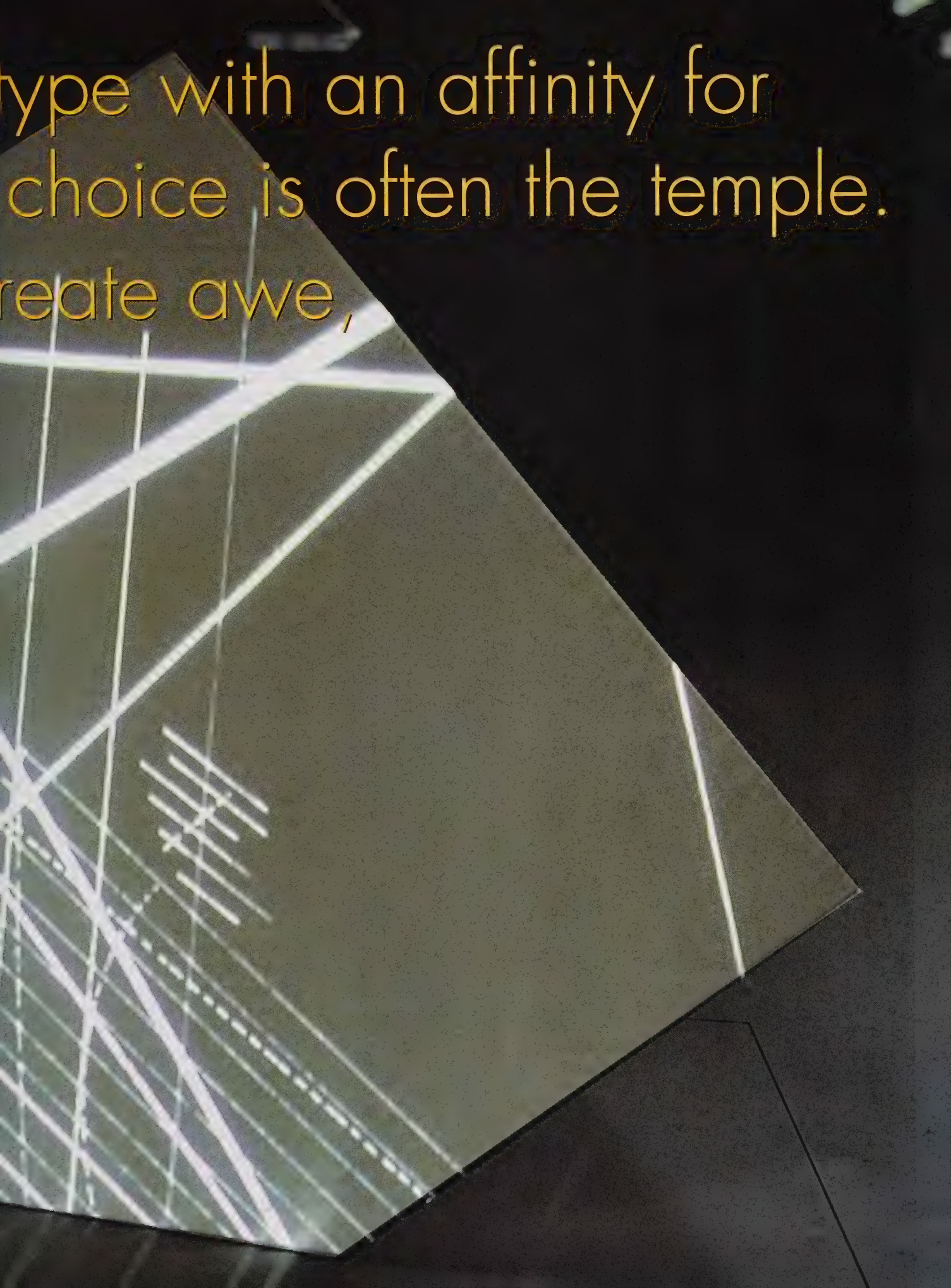
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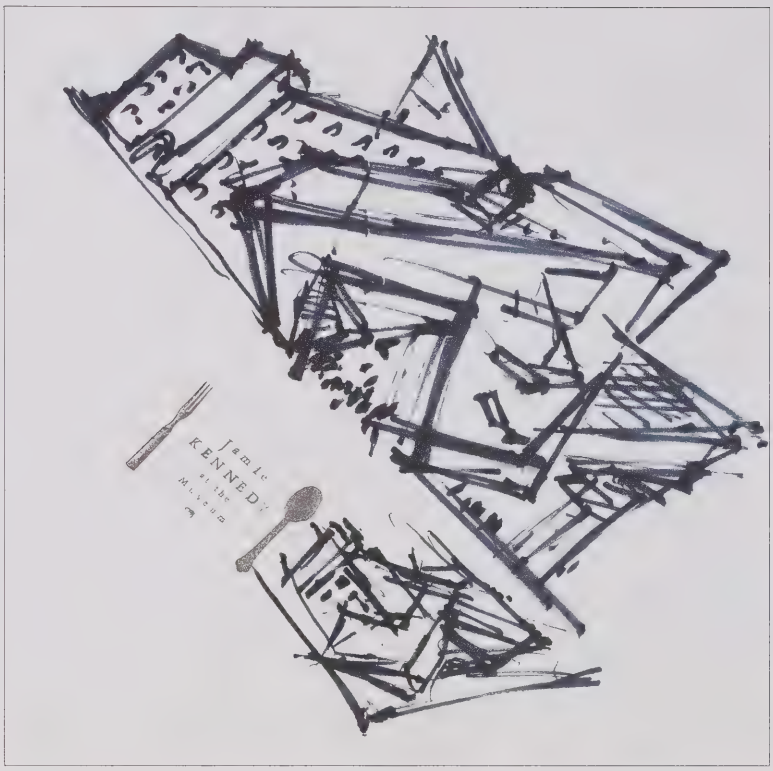
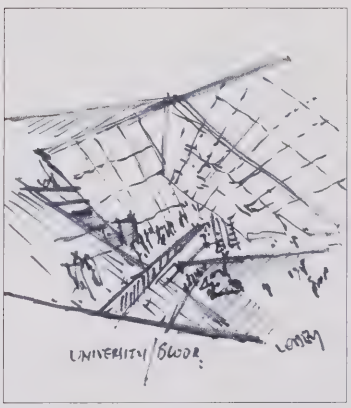
The napkin sketches





Daniel Libeskind maintains that "nothing will ever replace the hand as a design tool." His first visions for the ROM were quick sketches, the top one clearly done on a napkin from the ROM's restaurant. These sketches are remarkably prescient—the final and built version of the ROM closely resembles them.

DANIEL LIBESKIND

Museums are a building type with an affinity for metaphor. The metaphor of choice is often the temple: Steps, pillars, and a grand entrance hall much like the nave of a church prepare the viewer to venerate contents that, simply by being in this setting, appear important and deserving of preservation and adulation.

Because of their ability to create awe, museums are often referred to as secular cathedrals. While the objects enshrined can be diverse, when institutionally assembled they become icons of shared histories and values. For an example of a museum designed as a secular cathedral, one needn't look farther than the arched, church-like front entrance of the ROM's 1933 addition. Charles Mckechnie's sculptures of saints and goblins embellish the facade and also establish a cathedral connection, one reinforced by the dome of the Rotunda and the grand processional of Samuel Hall ❦ Currelly Gallery.

New York Times art commentator Michael Kimmelman succinctly sums up the religious metaphor inherent in museums. He says museums, "are our new theaters of conscience, memorials to suffering, choreographed places of ritual genuflection, where we go to contemplate our fallibility and maybe even weep a little while admiring the architecture."

As a metaphor, the term "crystal" for the ROM's addition is memorable and seems reasonable given the building's appearance. Despite some confusion about what kind of crystal it is—it's more a crystal shape than crystal clear—the metaphor is a powerful albeit literal one repeated consistently. Unlike the temple metaphor, however, the crystal is solely a way of describing the building's form.

The term "crystal" is more convenient than it is comprehensive, with little meaning beyond the exterior style of the addition. It doesn't help us un-

derstand the position the Museum (or architect) is taking about the display of artifacts. The building's metaphor doesn't suggest contemplation, egalitarianism, or other political and social ideas that a museum can represent. Nor does it suggest the museum is a temple.

Architects often use metaphors to describe their buildings' forms because a metaphor makes otherwise abstract creations comprehensible. It's easier to use a metaphor than to launch into a complicated theory about design when the raison d'être for a building is being given. In this way, strong metaphorical images help to win competitions because they can demonstrate clarity of approach, a vision, without much being said. Libeskind's original napkin sketches, for instance, were more persuasive than the less metaphorically potent competitors' schemes.

Why a Crystal?

All of which begs the question, "Why a crystal?" Why not? It could represent the natural world the ROM showcases, just as the traditional 1914 and 1933 wings could symbolize the other side of the ROM's dual mandate, culture. Can this metaphor describe a building that has a distinct urban presence? Unquestionably. Does the application of the crystal imagery provide exhilarating interiors? An obvious yes. Does the metaphor generate forms suitable to house a complicated museum program? Yes, again. If nothing else, the metaphor is apt for communicating the building's form and useful in terms of the building it seems to have generated.

What makes a metaphor good or bad? The Sydney Opera House becomes the sails of the boats surrounding its site, which juts into Sydney's harbour. While the metaphor has nothing to do with opera, it clarifies the design approach instantaneously, and certainly makes a contextual linkage to the site adjacent to a

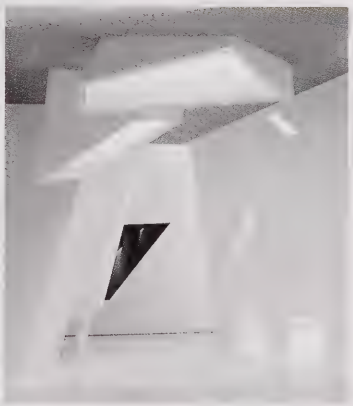
Crystal influence

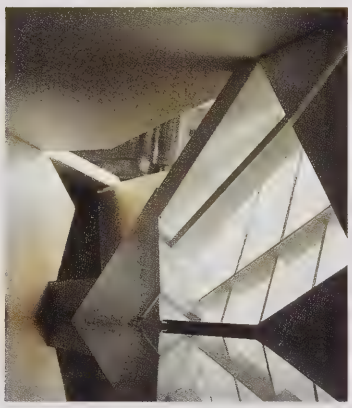
BRIAN BOYLE, ROM

STUDIO DANIEL LIBESKIND, BERLIN

Top: This calcite from Black Lake, Quebec, is a gift of the Louise Hawley Stone Charitable Trust. Certified by the Canadian Cultural Property Export and Review Board. **Bottom:** As part of the process of designing the cladding of the Michael Lee-Chin addition, studies projecting light onto crystals helped determine the language of the building's skin.

Crystal-like exteriors and interiors





The powerful crystal metaphor has been a strong influence at every stage of the design process, including the exterior elevations (top) and interior spaces (bottom).

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harbour almost always filled with . . . sailboats. It's good because it's obvious; if it's bad, it's because it doesn't explain much more about the opera house than its apparent resemblance to a sailing ship.

The Flying Dutchman notwithstanding, the connection between an opera house and a sailing ship is tenuous, but the metaphor is a harmless one, and opera is possible although apparently not ideally presented in the building. On the other hand the Guggenheim Museum in New York has a strong visual metaphor—the spiral—but it is a problematic concept for the display of contemporary art. It succeeds because it still delivers a powerful experience for the visitor.

Buildings with no metaphoric poetry are an endangered species. Few will know how to remember them regardless of how well they function. Occasionally, a building may elicit an unfortunate metaphor inconsistent with its intent: a library that appears to be a fortress, a hospital that resembles a shopping mall, or a school that looks like a prison.

The most brilliant metaphors are ones that communicate a vision about both form and function. The Kimbell Art Museum in Fort Worth, Texas (1966–1972, Louis Khan), combines a strong vision of built form—a series of vaulted spaces—with an equally beguiling idea of seeing art in intimate spaces. The metaphor of the ancient baths of Rome works well: viewing art, like bathing in ancient Rome, combines intimate private activities with a large, shared public context.

There's usually friction between a powerful metaphor and the practicality of what a building is to do. For instance, even buildings that don't seem very metaphorically driven, such as the National Gallery in Berlin (1962–1968, Ludwig Mies van der Rohe), can be prisoners of an image. There's tension between Mies van der Rohe's temple-on-a-podium approach and the reality of housing the National Gallery. The realization of Mies's metaphor created

a soaring, glassy pavilion that isn't well suited to being a temporary exhibit space; and the opaque plinth it sits on offers no natural light for the permanent collection relegated to rather cramped quarters. Yet, because of the poetry of its metaphor, the building has captured the public's imagination and is an admired Berlin institution.

Ducks and Sheds

In their 1972 book, *In Learning From Las Vegas*, Venturi, Scott Brown, and Izenour describe buildings as ducks and decorated sheds: "The duck is the special building that is the symbol," whereas "the decorated shed is the conventional building that applies symbols." With a duck, "space, structure and programs" are subsumed in an "overall symbolic form." The duck nomenclature comes from an image of a roadside diner that is, literally, built to look like a duck in order to attract customers. In contrast, the decorated shed denotes a postmodern approach in which "space and structure are directly at the service of the program, and ornament is applied independently of them."

With this conceptualization, the ROM crystal is a duck pressed between two decorated sheds—the two historic wings. The various symbols in stone and brick—a diverse collection of symbols to be sure—are applied to ensure that we don't confuse the structures with what otherwise might be warehouses or factory buildings. (The 1914 building is a sampling of styles much as you'd find inside a museum, except that here they're on the exterior. And the 1933 wing is a building with an Art Deco massing camouflaged by Oxbridge stonework, Romanesque detailing, and carving details both Deco and medieval in inspiration.) Is an exuberant duck best in the wild or essentially perceived as an autonomous structure as is the Denver Art Museum addition? Or does a crystal duck, as Libeskind

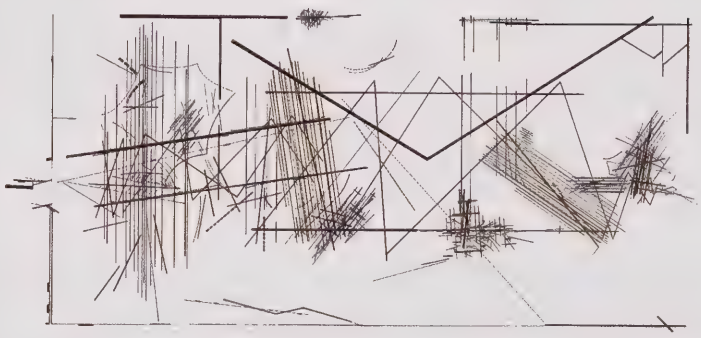
A duck between two sheds

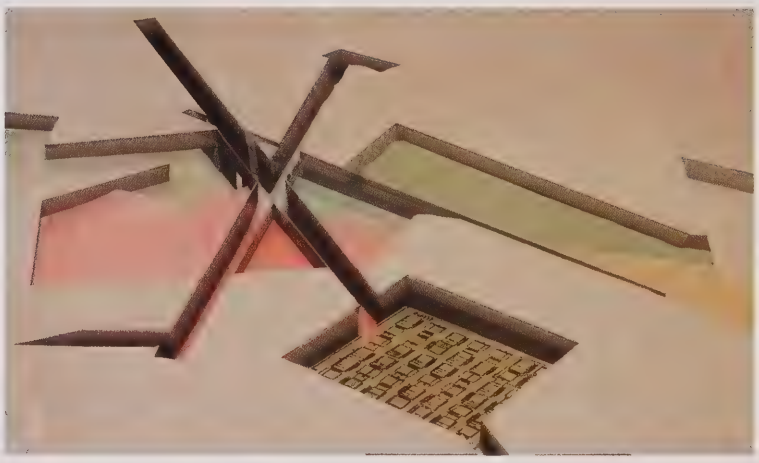
The "duck and shed" metaphor is illustrated in elevation (top and bottom) and in a working model (middle).

STUDIO DANIEL LIBESKIND

might say, bring energy to the urban mix, making a city exciting by its close proximity to sheds?

A structure driven by...





Libeskind's artwork: **Top:** One of several 'chamberworks' created by Daniel Libeskind. **Middle:** Between the Lines: Jewish Museum Extension to the Berlin Museum, 1988–1992, Model 5, 1 basement study model, c. April 1990, L 76 x W 76 x H 4 cm; scale M1:200; n.s. **Bottom:** Between the Lines: Jewish Museum Extension to the Berlin Museum, 1988–1992, Model 6, 3 circulation-

DANIEL LIBESKIND

Metaphor or Personal Vision?

Museums are made for metaphor because they strive to be special places, some say sacred spaces that represent what a culture is tenaciously preserving. A metaphor is a natural way to communicate the essence of what is unique. The ROM is indisputably a unique container, one perfect for housing singular objects in a world of mass production and conformity. But the crystal metaphor may have obscured this notion: the point of the Libeskind addition was to create a singular space (symbolizing the housing of the rare and precious), not to build a "crystal" per se. In other words, the purpose has always been to build a remarkable museum, not an odd structure that happens to look like a crystal. The crystal metaphor may have also overwhelmed the fact that the structure is driven by a visionary architect.

The ROM's addition may be more Libeskind-like than crystalline. Libeskind says the crystal metaphor for the ROM came from his sighting of a crystal in one of the displays when he first toured the Museum. Of his crystalline Denver Art Museum, Libeskind likens it to the jagged peaks of the Rocky Mountains that surround its location, which he saw from the plane as he arrived in Denver. The spiral imagery of his proposal for an addition to the Victoria and Albert Museum in London has a crystalline ambiance to it as well. Libeskind often remarks about the miracle of crystals. It may be that he takes his general crystalline concept and gives it a local interpretation.

But the roots of Libeskind's design transcend his interest in crystals. In his artwork, much of it now at the Getty Center in Los Angeles, there are glimpses

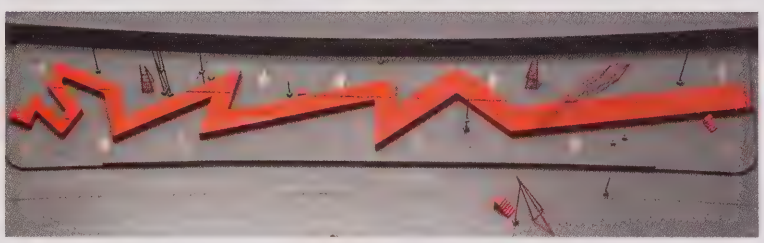
of the ROM-like spaces and a conceptualization of space that permeates many of his projects. (Libeskind calls this artwork architecture; the difference between it and his buildings—other than scale—is that buildings are architecture with programs.) As well, Libeskind's writings about architecture, ten or more years before the crystal's design, suggest that crystalline forms and idiosyncratic spaces have been on the architect's mind—consciously or unconsciously—for a long time. Crystals are the way he's chosen to represent a complicated and deeply thoughtful view of architectural space.

Libeskind's approach to design is a personal one and his buildings are an expression of it. Much like any artist's work, Libeskind's is more understandable as art when directly experienced rather than when expressed through commentary or metaphorical summation. The same might be said of Frank Gehry's architecture. These architects don't represent a style beyond their own, a trend. Assuming a metaphor at all is perhaps missing the point with the 21st century artist/architect.

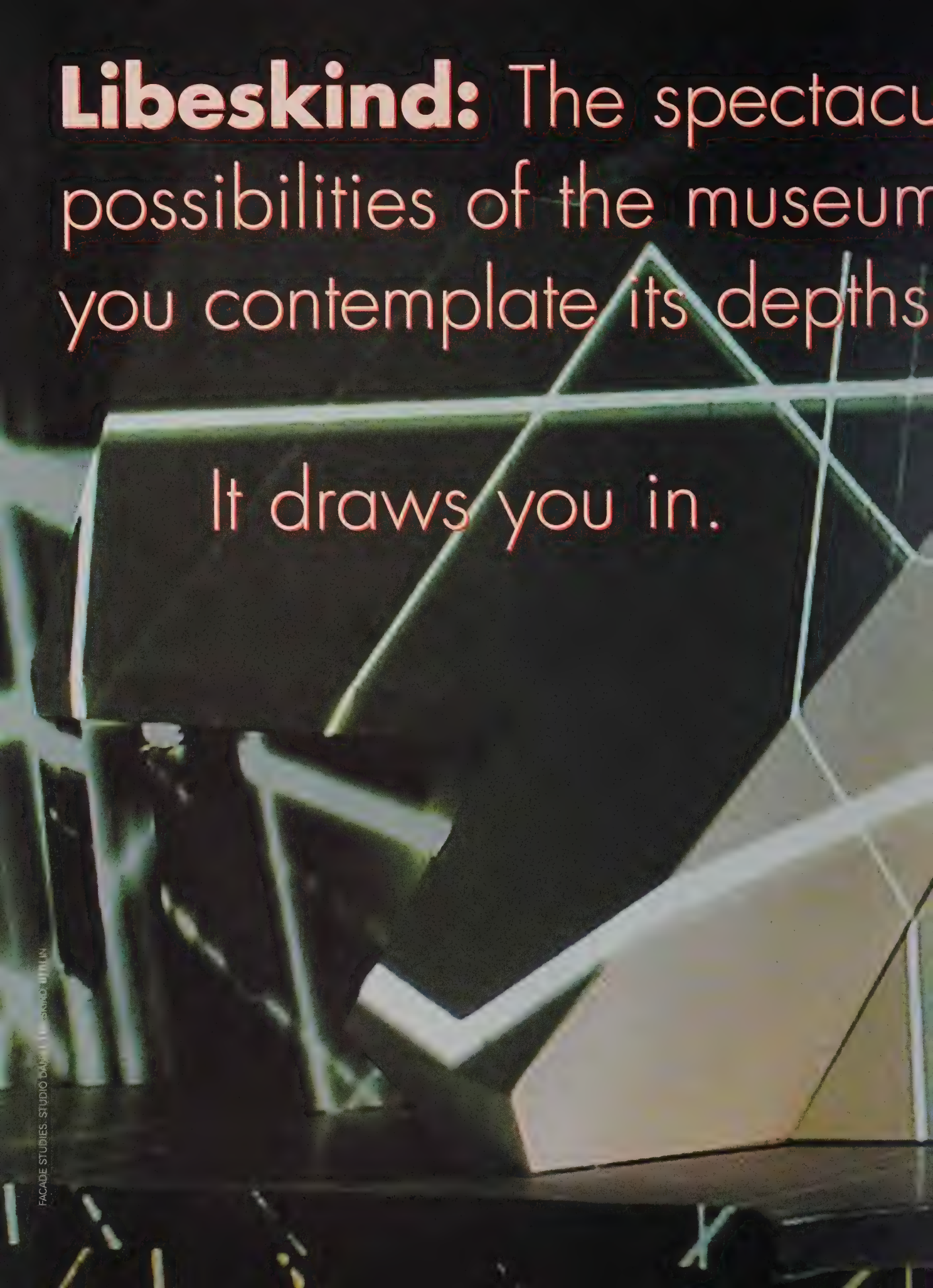
While metaphors are useful for describing many buildings before they are built, they are often forgotten after the fact. People don't talk about Toronto's *new* city hall, for example, as clam shells of bureaucracy (hard on the outside, soft with windows on the inside) protecting a pearl—the council chamber—symbolizing democracy, but they once did. The form demanded an explanation and this is the metaphor that worked versus a more prosaic one. Much like the city hall metaphor, the ROM's crystal may be one that will fade as the building once again becomes simply the ROM. The addition had to become a crystal so we could understand it, but in time it will be more obviously an architect's signature creation, one beyond metaphor. ■

The Michael Lee-Chin Crystal will open June 2, 2007, at a public celebration preceded by a gala party on June 1.

... the personal insight of a visionary artist



systems study model, c. April 1990, largest: L 35 x W 27 x H 7 cm; overall: L 107 x W 27 x H 7 cm; scale M1:200; n.s.
This page top: *Micromegas*, 1979, Model 2, #3 leakage (metal model, fragment), L 37 x W 25 x D 28 cm.; n.s.; n.d.
Bottom: *Line of Fire*, Geneva, 1988, Model 3,1 item, L 26 x W 6 cm., several misc. additional parts; scale M1:200; n.s.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CC managing director **Kelvin Browne (KB)**, interviewed **Daniel Libeskind (DL)**, the star architect of the ROM's crystal addition, in his New York office, which overlooks the former World Trade Center site in lower Manhattan.

KB: What were your first impressions of the Renaissance ROM project? What interested you in the architectural competition?

DL: I knew the ROM from when I first lived in Toronto, from 1971 to 1973, and then during the years 1977 and 1985 when I continued to teach at the University of Toronto. I took my children there many times. I certainly understood what the Museum wanted to do when I read the competition brief. I knew it was a brilliant place but a neglected site, a neglected museum in a wonderful city that required something powerful at such an important location. The brief addressed what needed to be done in a direct manner and I had complete and immediate empathy with the ROM's goals.

KB: What aspects of the brief most excited you?

DL: Great cities have great museums. The brief made this connection between Toronto and the Museum. The Louvre, The British Museum, the Metropolitan—the major museums are always centres of energy and places of pride for their cities. This translates into a responsibility for a museum to have a democratic responsiveness to people and to physically manifest a civic role. Today, a museum is more than the treasures inside; it's a generator of creativity. Fostering creativity is a central role of the contemporary city. A museum must spur the imagination and be accessible, emotionally and physically, to everyone.

The brief didn't mince its words describing what needed to be done. It said *we need something remarkable*, not just more gallery space. It was compelling and certainly made me want to get involved.

I responded positively to my client as well as the brief. I always say I'm only as good as my client. A great client is essential if an architect is to do great work. Inspired clients—ones who say more than *I like this* or *I don't like that*, ones who are deeply involved, who are culturally engaged with architecture and understand that architecture can be inspired by them—appreciate their role as collaborators.

KB: Where in the process did the crystal imagery emerge? Did you consider other approaches as you studied the programmatic requirements?

DL: When I walked through the Museum after reading the brief, my eye accidentally lighted on a crystal. Quite literally, that's when I got the idea. That's when I wanted to do some napkin sketches—very passionate sketches. I wanted these images to capture what I thought would be the right burst of energy on this site. It wasn't until I came back to the site that I thought, *how do we address all the issues, all the programmatic requirements, how do we make a building out of these sketches?* Interestingly, this initial wave of inspiration is very close in many, many ways to the final form of the building after all of the program and technical aspects had been resolved.

KB: You've said that something "spectacular" is required to attract all kinds of people to a museum, especially those who wouldn't typically go. Does this mean turning a museum into entertainment?

DL: The spectacular initiates you to the possibilities of the museum before you contemplate its depths. It draws you in. But there is at the ROM, and there should be, a blurring of the lines so there is a new perception of how all the aspects of the museum, including the commercial ones, the ones that let children play, and so on, come together. They're all part of the museum experience.

The museum remains a place of contemplation, of course, but the public wants to be entertained, wants to have a solitary experience, wants to interact, wants to go to restaurants, wants many things of a museum and, in these ways, the museum is a microcosm of the world. It can offer all these things and be spectacular too.

KB: What about architectural precedents for the ROM project?

DL: I don't think I had specific architectural precedents in mind. I was thinking of crystals—crystals are the most perfect forms and their shapes appear frequently in my buildings. They're luminous; they absorb light as they reflect and refract it.

There are many elements of public buildings that I love that are in the design, too, not literally, but they're there. Certain spaces are like the spaces of a cathedral. Or the Taj Mahal.

I visited the Taj Mahal in 2004. The perfection of its form, the quality of light it radiates—I was totally overwhelmed. It reminded me of the Crystal. I joke that the Taj Mahal is retrospective proof that we did the right thing with the ROM.

Of course, I have many favourite museums. I like Sir John Soane's Museum in London, The

Kimbell Art Museum in Fort Worth, the Castelvecchio Museum by Carlo Scarpa in Verona, the Museo Archeologico Nazionale in Naples—and of course, the Jewish Museum Berlin. They're there, in the ROM's design. I can't get away from myself. I am who I am and I bring it all with me to a project.

KB: The ROM project has evolved from the proposal that won the competition. For some, it's become less of a crystal.

DL: Architecture is an evolutionary art. Bad architects build exactly what they proposed. The architects I admire work through the complexity of the project and navigate, sometimes, through turbulent water. This kind of process makes architecture truly civic rather than just a folly on a grand scale. We've all worked very hard—the Museum staff, the technical experts—to evolve the project to meet all of its constituencies' needs.

For instance, the design of the ROM galleries evolved in consultation with curators. They've evolved to accommodate the collections and highlight special artifacts, such as the dinosaurs. But the galleries were not created by the objects so much as they have been refined to be a container that, may, in years to come, contain different and varied artifacts. The galleries accommodate but are not specific to the objects they display. They're not limited by the objects.

People forget that harmony isn't about playing the same note over and over again—that's monotony—it's about different notes, and this is true for architecture, too.

DANIEL LIBESKIND, *BREAKING GROUND*

KB: The cladding changed and the amount of glazing is reduced from the original proposal. The crystal palace connection that many made with the original proposal isn't there.

DL: People often look at models as a miniature reality. You can't increase the size of even the most perfect model and expect that it is the building as it will be in space. This is the fundamental problem with a model relative to a real building, regardless of any changes that are made to the design. A model is only a simulation and for those who don't know architecture, they believe

Daniel Libeskind (left) with William Thorsell, ROM director and CEO

JEFF SPEED

it's a confection that will be made real. But there's another reality to a built building.

Of course, the ROM has a different cladding than we initially thought, but the point of the model, the crystalline form, has not changed. There have been very few compromises. The intent of the model is the intent of the realized building.

KB: What impact have the ROM's collections had on your design?

DL: The ROM's collections present an incredible challenge; it's like the Museum of Natural History and the Metropolitan Museum all in one building. I spent a lot of time thinking about this. The building certainly has to reconcile these two very different collections and be a meditation on the relationship of nature and civilization.

Circulation has been influenced by the collections. How will you use the galleries and in what sequence will you experience the objects? How do you make the galleries penetrate each other so that relationships between the spaces flow? You want the spaces to have generosity but also legibility, to accommodate and be directional.

It's a complicated building to understand, particularly in plan, yet it is easy to understand when you're in it.

KB: As you note, the plans for the ROM look complicated. Were computers an important design tool for you?

DL: Architects need plans. Le Corbusier said the plan is the generator of architecture, but I've never really agreed with this comment fully. The plan is merely a two-dimensional representation of architecture—you can't really design a sculptural form with a plan because sculpture is a moving space.

I recognize that many buildings today won't get built without computers. I work with computers, but I design in a very traditional way, by drawing. By hand. This is a gesture that comes from within and from without, that connects your mind with your eye, and the image of a building with the technical possibilities for it. Nothing will ever replace the hand as a design tool. The hand is still the most formidable extension of the mind.

I know many people create architecture by manipulating possibilities generated by a computer. Would they say I can't design a building because I have only a pencil? Of course, a computer has made it easier to build buildings: to rationalize the design process, to make it more economic, and to make it possible to coordinate various geometries so that a structure is producible.

Computers plague architecture. They're fast. They're fun. Architecture, however, is a cultural discipline. It's rooted in tradition and if you don't get in touch with that tradition, architecture becomes an odd experiment. Computers don't help you get in touch with that tradition necessarily. I said in *Breaking Ground* that "you can provide the chords and specify the vibrations, the music is elsewhere. Between the technique and the art is a mystery." What I mean is that if you hear the piano when you're listening to a performance, it's not a very good performance. When you hear the music, the technique disappears. I think the technique of making a building should disappear in its making and its construction. It's true in all the arts. Unfortunately, the computer is all too evident in many building designs today.

More than computers, models are important to me. There have been hundreds of them of all shapes and sizes for the ROM project. We worked with them to help us find ways to create spaces that glow with the crystal light. These models were both technical as well as architectural experiments. It's not only physical modes we're testing but emotional ones.

KB: Describe the ROM design or the most important components of it as you conceive them.

DL: The museum is a kind of promenade through various elements—the entry, the Spirit House, the Stair of Wonder—it's an extension of the street, an extension of the city vibrating all around us. You will feel the building before you enter it, a vibration, from quite far. When you live in another city, see an image of it, and then come to visit, it will have a dramatic vector that will move it beyond what you expect it to be. The response will be visceral and not depend on precedence. Walter Benjamin mentioned the *aura* of a work of art. This isn't something we can understand easily in a deterministic, materialistic society where everything can be quantified and objectified. But it's this quality, this aura, that a great building like the ROM must have.

The ROM is a series of experiences. An architect is a choreographer of these experiences. How do the visitors come in the door, buy a ticket, check their coats, buy coffee, and so on. It's a continuum of finely nuanced and completely interconnected moments.

When you enter, the lobby and the Hyacinth

Gloria Chen Court present the vertical organization. It's a web of mystery. It's not like some big museum buildings where you enter and see everything, but rather you enter, sense it, and understand it even though it's not all obvious or exposed. The heritage buildings will appear luminous and crystal-like, very chiselled from the lobby, and you'll understand how it all fits together.

The temporary display, one floor below the lobby, could have been a typical anonymous space. Instead, it has qualities similar to the galleries above. This isn't space that adds nothing to a show. Rather, it has a character and will enhance each show installed there. Every blockbuster here will be definitely at the ROM and not feel like it could be in any big, empty place.

KB: What were the challenges of designing the Crystal?

DL: A building like this has never been built before. There is no precedent for structure at these angles. There is no precedent for dealing with snow loads on these kinds of roofs or on surfaces that jut out the way these do or galleries that cantilever, literally, over one of the main streets of a city. There's little precedent for the relationship between scales, between the grandiose and the very intimate, a corner that's made for one or two people.

The cladding is not cladding but three-dimensional architecture people will see; this is new. The new is always a challenge.

KB: The Crystal addition to the ROM elicits a strong reaction from people, positive and negative. Did you anticipate this?

DL: Any artistic thought, if worthy of creation, is not going to fit right in because it isn't going to be like something else; it's not more of the same thing. It's got to be a bit difficult, at least at first. It's going to jump at you. Friction is inevitable if it's good because it's something that wakes you up. Public discourse and even controversy are good things. I don't intend to shock

If architecture fails, if it is pedestrian and lacks imagination and power, it tells only one story, that of its own making: how it was built, detailed, financed. But a great building, like great literature or poetry or music, can tell the story of the human soul. It can make us see the world in a wholly new way, change it forever. It can awaken our desires, propose imaginary trajectories, and say to a child who has seen little or been nowhere, 'Hey, the world can be very different from what you ever imagined.'

DANIEL LIBESKIND, *BREAKING GROUND*

JEFF SPEED

but I believe an encounter with the unfamiliar is liberating. It opens you to fresh experiences and allows a new relationship with the past and all the remarkable things the ROM houses.

KB: Renaissance ROM is both an addition to a building and a renovation to a heritage structure. Did relating to an existing building change your approach compared to how you might consider a tabula rasa project?

DL: I never saw the Crystal addition as a stand-alone building. I've seen many additions where the new building is just something else, not part of a whole. As an architect, I've worked with many heritage buildings, including the Jewish Museum. I think it's a true advantage to have an existing building, certainly much better than having an empty site. Building on a vacant site is like building on an island, in a sense, or building what might otherwise be a free-standing sculpture.

KB: When you were preparing your competition entry, were there aspects of the design you thought central to addressing the brief or essential to the building's success?

DL: I was aware in the existing ROM of the difficulty visitors had orienting themselves. Because of this, I was not initially focused on creating an incredible space for the Chinese collection, for instance, but rather on making a promenade—both topographical and mental—that allows visitors to sense the totality of the collection and orient themselves without having to resort to masses of signage. This promenade would give an experiential understanding of the place, and people would feel comfortable as they began their visit. There is the pleasure of discovery when there's an underlying order; this was my goal for a visitor's experience.

Another focus is more difficult to describe. A museum is not merely a collection of functions. It has to have a certain atmosphere—you can put different names to it—spiritual, exciting, awe-inspiring. However you describe it, the crucial thing is that it must be there. It's this vibration that makes us respond to more than just the objects and, instead, to the totality of the experience and what the collections symbolize. I think this is evident in all the great museums. It's this atmosphere that shapes the way people perceive themselves in relation to the artifacts on display. It helps visitors open themselves up to a new experience.

KB: How does your approach to the ROM correspond to other projects? The Denver Art Museum seems to have many similarities, at least on the surface. Or the proposed addition to the Victoria and Albert Museum. There seems to be a similar relationship proposed between the new and the existing buildings.

DL: Every musical composition is made with notes but each composition can still be very different, even though they are made of these similar components. I certainly have a signature, harmonies that I respond to and that I use in my work. So yes, there are similarities; if there weren't, it would be anonymous architecture or architecture that a committee could create.

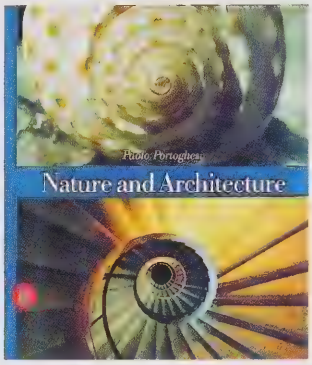
That said, while there are similarities, the minute you see the Denver Art Museum or especially when you step inside, you know it is a very different building from the ROM. In fact, the proposed additions to the V & A, the Denver Art Museum, and the ROM have quite different conceptual starting points. There's a progression. The Jewish Museum was a plan that became 3-D. The V & A was a ribbon, a path that unfolded to create a spatial discourse that we then enclosed. Denver was two paths, two lines that went for a walk, which we then combined with volumes. It's a hybrid of the V & A and ROM approach. The ROM is formed with volumes, crystals, and the spaces between them.

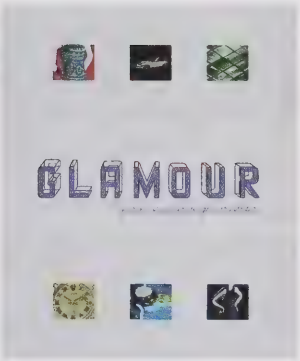
KB: What about your approach to the ROM's historical galleries? You've mentioned the conversation of the new with the existing, but what about the interior specifically? I've heard this described as a retrieval rather than restoration or renovation?

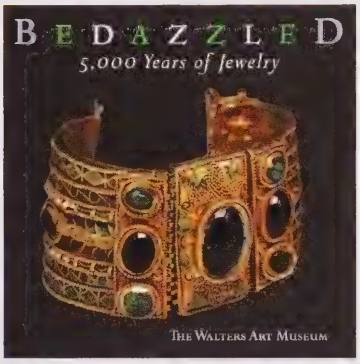
DL: I like the term *retrieval* for the interiors of the historic wings. There's no sense of creating a historic stage set, a place suitable for a museum a hundred years ago. However, there is a spirit in those spaces that I believe the renovation has liberated and that recovers the initial vision of the Museum. We recreated a comparable feeling to that of 1914, although, of course, to create this similar feeling requires a different space as our sensibilities are different now from what they were then.

The conservation requirements are handled on an individual-case basis, so this allows the space significant flexibility. And the sunlight through the windows is wonderful, and controllable, and objects are placed in relation to sun depending on their tolerance for it. I think the sun streaming in brings the historical wings alive. ■

Design, Glamour, Style







The Most Famous Car in the World: The Story of the First E-Type Jaguar
Philip Porter
(Orion, Paper: $29.95)

Jaguar E-Type: A Celebration of the World's Favourite '60s Icon
Nigel Thorley
(Haynes, Cloth: $42)

Jaguar E-Type: The Definitive History
Philip Porter
(Haynes, Cloth: $125)

Known as the XK-E in North America, England's E-Type Jaguar, unveiled in 1961 and produced until 1974 inclusive, remains an icon of 20th-century design nearly 50 years after its introduction. Its contours, usually described as sensual and curvaceous, have reverberated in automotive design through the decades. New York's Museum of Modern Art has an E-Type Coupe on permanent display. Philip Porter's *The Most Famous Car in the World* traces the rise, fall, and resurrection of the first E-Type (9600 HP), from its unveiling in Geneva through its decline and dormancy to its restoration 40 years after its birth. The anecdotal work begins with a retelling of the E-Type's first ride, truly a race, from a factory in Coventry to Dover and then from Calais 966 kilometres (600 miles) across France through mostly fog and rain, to meet the appointed press. After years of serving as a photo op for Jaguar, the 9600 HP had successive private owners and then began a decades-long slumber in an assortment of English barns until Porter had the resources and the right restoration specialists to make his dream tangible. He describes not only the historical evolution of the E-Type from the Jaguar pack but also the meticulous year-long restorative process. As an act of homage to the past, Porter re-drove 9600 HP's original run to Geneva culminating in a photo shoot at precisely the spot of the car's 1961 debut.

Handsome book design and photographic excellence contribute to the appeal of Nigel Thorley's *Jaguar E-Type: A Celebration of the World's Favourite '60s Icon*. Thorley takes a year-by-year approach to reveal the evolution of the E-

SELECTED AND REVIEWED BY GLEN ELLIS

Type, from the six-cylinder 3.8-litre, Series 1 model to the V12, 5.3-litre, Series 3, and through coupes and roadsters. The Jaguar specification charts and cutaway drawings are especially informative.

Porter's *Jaguar E-Type: The Definitive History* is the encyclopedic tome on the subject, a textual and visual tour de force. This award-winning volume of 300,000+ words and 700+ pages is now in its sixth printing. One of his comments seems to summarize the mystique and appeal of the car: "The E-Type had speed, it had pedigree, it had image, but above all, it was sensationally good looking, and that was surely what stirred the heart."

Il Modo Italiano: Italian Design and Avant-garde in the 20th Century

Giampiero Bosoni, ed.
(Skira, Montreal Museum of Fine Arts, Cloth: $105)

THE CORRESPONDING book to the exhibition *Italian Arts & Design: The 20th Century*, *Il Modo Italiano* traces the transformation of Italy's regional and craft-based traditions—by Italian architects, artists, and designers—into highly distinctive, even pre-eminent, international industrial design. The exhibition will be at the Royal Ontario Museum (Garfield Weston Exhibition Hall) from October 28, 2006, to January 7, 2007.

Nature and Architecture

Paolo Portoghesi
(Skira, Cloth: $90)

INSPIRED BY the ROM's mineral collections, the Daniel Libeskind-designed Michael Lee-Chin Crystal exemplifies a long tradition among architects: drawing from naturally occurring forms. Portoghesi's masterful study, replete with an exhaustive gallery of images, illuminates the parallels between these and the forms of architecture. The examples are numerous and diverse—the *Astrophytum ornatum* cactus and the great ribbed cupola of the Shir Dar Madrasah in Samarkand (1619–1632, Abdul Djabbar); the "fish-eye" windows of Antoni Gaudí's church of Santa Coloma in Colonia Güell near Barcelona; Joseph Paxton's greenhouse at Kew Gardens, the surface of which derived from the architect's study of the leaves of an Amazonian water lily, the *Victoria regia*; and the Kuala Lumpur City Centre (1993–1997, Cesar Pelli) compared with stalactite-stalagmite towers in the grotto of Ispinigoli near Dorgali, Italy. The front-cover images compare the shell of the gastropod *Galeodea echinophora* with a free-well staircase in one of the "small towers" of Palazzo Ducale in Urbino.

Glamour: Fashion + Industrial Design + Architecture

Joseph Rosa et al., eds.
(SFMOMA, Yale, Cloth: $50)

GLAMOUR IS DEFINED here as "sex appeal *plus* luxury *plus* elegance *plus* romance." The Jaguar E-Type Coupe is included in this work as well and accorded a two-page full-colour spread. Bentley and Cadillac

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also figure prominently. The latter's Evoq concept roadster of 1999 intrigues, its lines evoking sources as apparently disparate as the F-117 Stealth aircraft and the facets of precious gemstones. Also in the industrial design section, Vincent Van Duysen's 2003 Cascade Chandelier is a marvel, a high waterfall of crystal light. The photography is stunning—from a c. 1956 Cristobal Balenciaga gown to Herzog & de Meuron's 2003 Prada Aoyama Tokyo. It would be easy enough in a book of such visual brilliance to overlook the texts. It should be noted, however, that the essays are equally superlative, and they approach the topic from a variety of imaginative and illuminative perspectives.

Lavender: Fragrance of Provence

Hans Silvester, Christiane Meunier
(Abrams, Cloth: $37.50)

EVOCATIVE PHOTOGRAPHY conjures the lavender of Provence in this seasonal tour of the landscape—from the snow-blanketed fields of winter to the intense hues of high summer. The photographs exhibit the associated arboreal culture as well—almond trees, cherry, olive, oak, and poplar, along with wild broom, which forms a natural border between lavender plants and other crops. Stone farm buildings arise from the soil as if organic forms themselves.

Meunier's text chronicles the history of lavender, from its origins in the wild on high, sunny, well-drained slopes to its industrial cultivation and distillation. The roles of lavender have been numerous—"to scent, and to disinfect, to heal, and to honour the gods." Historically, it was observed in Provence that cuts suffered while harvesting the plant never became infected and quickly healed. Briefly threatened by post-WWII synthetic fragrances—inexpensive and petrochemical-based—the lavender industry, in Provence and elsewhere, has rebounded as a result of more recent consumer demand for "natural" cosmetics and aromatherapy.

Bedazzled: 5,000 Years of Jewelry

Sabine Albersmeier
(Giles/Antique Collectors' Club, Paper: $9.95)

LIKE A COFFEE-TABLE BOOK in miniature, this small-format, 64-page volume exhibits a dazzling selection of jewellery dating from 3000 B.C. to the early 20th century from the collection of the Walters Art Museum in Baltimore. The cover image is of a Greek 1st-century-B.C. bracelet from the Olbia treasure in present-day Ukraine. Its stones include garnets, emeralds, amethysts, pearls, glass, and enamel, all of them set in gold. The author observes that the use of multiple colours and sizes of gemstones in Greek jewellery at this time reflects the Oriental influence arriving on the new trade routes opened by the eastern campaigns of Alexander the Great (356–323 B.C.).

Glen Ellis is head of Publications, Royal Ontario Museum.

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Brooch, *En tremblant*, circa 1960. © Royal Ontario Museum, 2006. Designed by Max Halpern for Bulgari.
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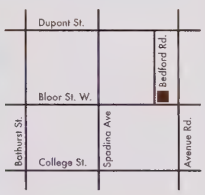

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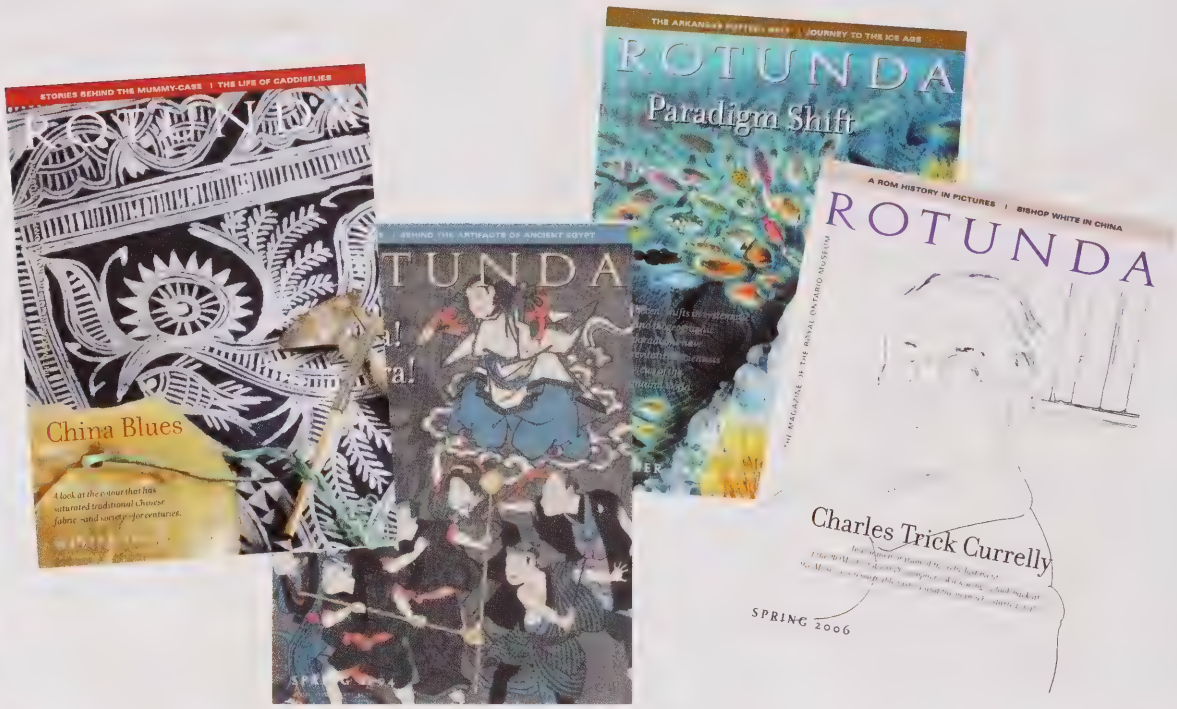

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THE MAGAZINE OF THE ROYAL ONTARIO MUSEUM

Scorpion, True or False

Under mats of protective algae or bacteria, this formidable 425-million-year-old specimen was preserved in stone.

Dear ROM Answers,

Please find attached pictures of a sea scorpion fossil, which turned up in a load of flagstone we had purchased for our yard. Can you assist in providing further information about this species? The funny thing is, the stonemason who was laying the flagstone intended to lay the piece down, but thought the kids would like to see it before he shaped it!

Trevor Brown
Perth, Ontario

Dear Trevor,

We became aware of your scorpion fossil through a very circuitous route. Your letter was not initially addressed to the ROM but came here via a string of correspondents: a student naturalist at Presqu'ile Provincial Park, a professor of geology at Carleton University in Ottawa, an invertebrate zoologist at the Canadian Museum of Nature, a paleobiologist at the Canadian Museum of Nature, and finally a curator of Paleontology Collections at the Geological Survey of Canada who knew of my interest in fossil scorpions and forwarded the whole email thread to the ROM.

Your fossil is indeed a scorpion of mid-Silurian age, about 425 million years old. Although it is not perfectly preserved, it shows enough detail to place it in the same undescribed species as several other specimens from the Bruce Peninsula already in our collection. These are among the oldest fossil scorpions ever reported, and certainly the oldest known from Canada.

When I first looked at your photographs I assumed that the units on the accompanying tape measure scale were centimetres and stated that this was the smallest complete individual of this scorpion I had seen. When I looked again and realized that the units were inches, I knew your specimen was the largest individual known. With a body nearly 7 inches (17.8 cm) long, it is about 20 percent longer than the next largest one in our collection, already a formidable size.

Trevor Brown's scorpion fossil.

JANET WADDINGTON

The earliest scorpions were aquatic, probably living in shallow brackish water. Land-dwelling scorpions date back to the Carboniferous period, about 300 million years ago. Scorpions may have ventured onto land before then, but their fossil record is very sparse, and no fossils have yet been reported from the critical time interval.

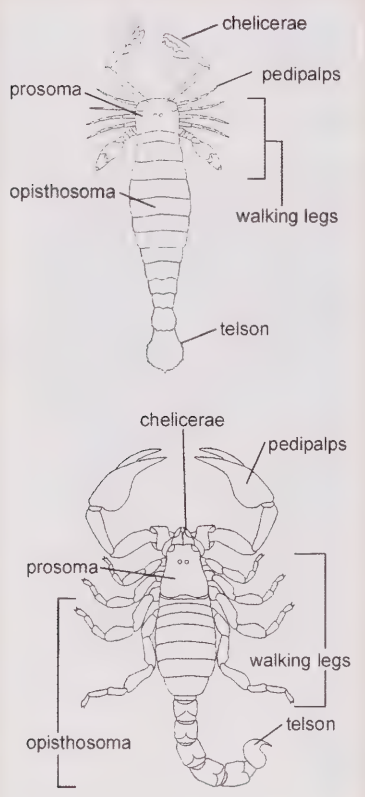
Once we started talking, you were able to clarify that your flagstones came from the Bruce Peninsula. The rock in which your specimen is preserved, the Eramosa Member of the Guelph Formation, was deposited as mud in a series of warm lagoons between reefs.

One particular rock layer, which is quarried for flagstones because it splits easily into thin slabs, is typically banded with alternating light and dark layers that represent seasonal deposition of organic-rich material, possibly mats of algae or bacteria similar to pond slime that forms today in shallow water. The "pond slime" would have covered the remains of soft-bodied organisms after death and protected them from being eaten or destroyed by decomposition.

Although there probably was no permanent dry land nearby, characteristics preserved in the rock suggest that the water was occasionally very shallow. Most aquatic scorpions had very short legs, which could not have supported them out of water. This scorpion's long legs may have allowed it to move out of the water or to scuttle back to the water if it got beached, although it could not have survived in a dry state, since it still relied on gills for respiration.

Janet Waddington is an assistant curator of Paleobiology in the ROM's Department of Natural History.

"SEA SCORPIONS" AND SCORPIONS FROM THE SEA



Top : Diagram of a eurypterid with extended pincers for its chelicerae. **Bottom :** Diagram of a true scorpion.

Like the names of other "sea" creatures—such as sea lilies, sea cucumbers, and sea stars—the term "sea scorpion" was coined years ago for a group of fossil arthropods, otherwise known as eurypterids, that had a somewhat scorpion-like shape and lived in the sea. Things can get confusing when we start finding fossils of true scorpions that not only lived in the sea, but inhabited the same seas as the animals we have colloquially called "sea scorpions"!

Scorpions and eurypterids ("sea scorpions") both belong to the huge group of arthropods called chelicerates—a group subdivided into arachnids (including spiders and scorpions) and merostomates (including horseshoe crabs and the now-extinct group called eurypterids). While spiders and horseshoe crabs are superficially very different, it is easier to see the similarities between scorpions and eurypterids.

BRIAN BOYLE, ROM

ROM 48544

ROM 54900

Characteristics that all chelicerates have in common include the following: a combined head and thorax (called a prosoma); an abdomen (called an opisthosoma); and six pairs of appendages or legs, the first one or two pairs of which are specialized for capturing food. A tail, or telson, is sometimes present—both scorpions and eurypterids possess one (spiders do not). The appendages are all attached to the underside of the prosoma.

In true scorpions, the first pair of appendages, called chelicerae, are relatively small grasping claws; the second pair, the pedipalps, are large pincers. The other four pairs of legs are used for locomotion. The legs of modern (land) scorpions are long, and bend sharply to hold the animal's body off the ground. Those of most aquatic scorpions, which are now extinct, were shorter, and would not have been able to carry the animal on land.

ROM 49692

Above left: *Proscorpius*, a small aquatic scorpion with short legs. **Above right:** Eurypterids with pincer chelicerae (*Acutiramus*, top) and small claws for chelicerae (*Eurypterus*, centre and bottom). **Left:** *Acutiramus*, a giant predatory eurypterid.

The "scorpion" part of the "sea scorpion" name for eurypterids is based in part on the fact that some eurypterids have nasty-looking pincers like those of true scorpions. These pincers, however, are enlarged chelicerae, while the pedipalps were used for locomotion and resembled the adjacent legs. Some eurypterids had long legs, but these were not attached in a way that would have allowed the creatures to walk on land. Both scorpions and eurypterids have an abdomen that has a distinctly broader front section (preabdomen) and a slender rear section (postabdomen).

A scorpion's telson includes a sharp stinger and a poison gland. Eurypterids did not have a stinger. The telson was either a stiff spike or paddle-shaped.

So sea scorpions were not scorpions, but scorpions did live in the sea.

—J. W.

Macaronis: Served with a Touch of Cheese

These preening dandies of the mid-1700s were perfect targets for caricature.

Dear ROM Answers,

About 10 years ago, a dealer in London, England, sold me a set of etchings dating from the early 1770s. They are hand-painted watercolour caricatures satirizing the everyday dress of the times. I had them framed, and they decorate the back dining room of The Windsor House, a bed and breakfast that my partner and I operate in St. Andrews, New Brunswick. Some of the etchings show "macaronies." Could you tell me more about these? Thank you for your assistance.

J. R.,
St. Andrews, New Brunswick

Dear J. R.,

Thank you for your enquiry. I can indeed supply more information on the macaronies. As luck would have it, the ROM has just received several donations that document them.

According to *Webster's Collegiate Dictionary*, one definition of a macaroni is "an English dandy of the 18th century affecting Continental ways." The term is especially applied to English fops from the period c. 1775.

Most macaronies were young, well-to-do English gentlemen who had taken the Grand Tour, an educational trip through Europe, with Italy as the ultimate destination. Essayist and writer Horace Walpole seems to have been the first to use the term in a letter dated 1764, referring to the "Maccaroni [sic] club" in London. Other possible origins for the term include a taste for pasta acquired during the Grand Tour or a type of burlesque poetry that combined vernacular forms with Latin.

3
E.T. invt
A MACARONI.
A fribbling, idle, prating Tribe Ye are
Fit only for Yourselves! — herd then together.
Pub'd as the Act directs May 1st 1771 by M Darly 39 Strand.

PHOTO COURTESY THE WINDSOR HOUSE

PETER KAELLGREN

Above: Etching of "A Macaroni," printed on paper with watercolour. Plate 3 from M. Darly's series dated 1771. The artist's initials, "E.T.," are found in the lower right corner. Plate mark: 15.3 x 10.5 cm (6 x 4 1/8 inches). Collection of The Windsor House.

PHOTO COURTESY THE WINDSOR HOUSE

Above: The etching "Mon. R. Le Medicin," depicts a macaroni doctor. Printed on paper with watercolour. Plate 2 from M. Darly's series, dated 1771. H x Width (impression of printing plate): 15.3 x 10.5 cm (6 x 4 1/8 inches). Collection of The Windsor House, St. Andrews, New Brunswick.

In European fashion, usually it is the female who is the focus of style. But in the case of the macaronies, it was the men who were most ostentatious, wearing versions of French court dress on an everyday basis. The outfit typically consisted of a fitted silk or velvet jacket and short, slim trousers with an embroidered silk waistcoat. Hair was worn piled high at the front as a *toupee* with a pigtail at the back. Sometimes a silk bag was attached to the jacket to protect it from the pigtail's hair dressing.

Silk stockings, sometimes with dots or stripes, and slippers with heels and buckles with *pastes* (glass jewels) completed the outfit. Buttons tended to be large and were sometimes set with *pastes*. Accessories might include a cane, a parasol, a spyglass (monocular), a small hat poised high on the wig, and a snuff box. Make-up and scents were commonly used and a small nosegay of mixed flowers was often carried. The style can be seen in Peter McNeil's article on macaronies in a previous issue of *Rotunda* (Winter 2000, pages 36–42).

This style contrasted sharply with the more sober, Protestant dress favoured by many conservative Englishmen, and quite naturally macaronies became the subject of caricature. Many took on airs that only helped to fuel the ridicule.

It is interesting that your etchings are signed "Mdarly." Matthias Darly promoted himself as an engraver and drawing master. His engraved work dates between 1741 and 1773 and was published in London, where he worked. In 1753, Darly shared a house in Northumberland Court with the famous cabinetmaker Thomas Chippendale. Most of the plates in Chippendale's *The Gentleman and Cabinet-maker's Directory* (first edition 1754) were engraved by Darly. Darly had already published *A New-book of Chinese, Gothick & Modern Chairs* in 1751, consisting of eight leaves of designs. He went on to engrave designs for most of the significant books promoting English rococo furniture.

Darly and his wife, Mary, who according to historical documents worked from 1756 to 1777, set up a business publishing caricatures. Some were executed as small prints that could be mounted on hard paste card and sent by post. It is possible that your small prints are of this type.

In 1765, the Darlys began publishing a popular series of prints that satirized the fashions of the day. One of the reference encyclopedias for artists mentions a series with the title "Caricatures—by Several Ladies, Gentlemen and Artists," which Darly published between 1771 and 1772, the same dates found on your prints. Your set of etchings may be from this series.

Matthias Darly's last known publication was *A Compleat Body of Architecture* (1773). He also exhibited architectural designs and classical ornaments at the Royal Society of Arts in London between 1765 and 1771. As you can see, the engraver and publisher of your prints was very much in

IN THE ROM'S COLLECTION

SEVERAL EXAMPLES of decorative art recently acquired by the Museum document the wider influence of the macaronies. The first is a small moulded and polished glass saltcellar. A portrait glued to the bottom depicts a macaroni. In his *Rotunda* article (Winter 2000, pages 36–42), Peter McNeil suggests that during the 1780s, macaroni fashions were waning. Certainly, with the French Revolution and changing tastes and fabrics, they would have been on their way out by the 1790s. This suggests a date for such saltcellars of 1770–1790.

The ROM's other macaroni-inspired pieces are a pair of figurines from the Estate of Henrietta Elizabeth Stevenson (See Growing Collections, page 7). In the late 1770s, French court style, the macaronies, and theatre costumes of the day often provided models for porcelain figurines. With the revival of 18th-century styles in the 1850–1900 period, these figurines were re-issued and new models created. The pair from the Stevenson Estate was probably made by the Samson workshops in Paris. These figures bear the interlaced script D and anchor mark of the Chelsea-Derby Factory. By applying the marks of a famous porcelain factory of the 1700s, Samson attempted to give his ceramic reproductions an air of authenticity and prestige. But the figures are larger and more richly painted than anything Chelsea-Derby was capable of producing. The rococo bases follow the flamboyant style of Jacob Petit, another Paris manufacturer of mid-Victorian decorative porcelain. These figures are definitely French, but at the moment it is not possible to absolutely confirm their manufacturer.

2006.30.1

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2005.127.10.2

Left: The bottom of a saltcellar shown above of moulded and polished non-lead glass has a glass painting depicting a macaroni with parasol glued to it. Bohemian, c. 1770–1790. Length: 8 cm (3 1/8 in.). Width 6.5 cm (2 1/2 in.). ROM Collection; gift of Jennifer Donnelly.

Middle: The moulded hard-paste porcelain figure "Macaroni" is painted with enamels and gold. French, possibly Samson workshop, Paris, c. 1875–1890s. A spurious gold Chelsea-Derby marking is found on the back. H. 42 cm (16 1/2 inches). ROM Collection, Bequest of Henrietta Elizabeth Stevenson.

Right: The companion piece "Female Macaroni" of the same construction has the same spurious Chelsea-Derby mark on the back of the plinth. H. 43.5 cm (17 1/8 inches). ROM Collection, Bequest of Henrietta Elizabeth Stevenson.

the forefront of design in his period.

By now some readers may be thinking about the song *Yankee Doodle Dandy:* "He put a feather in his hat and called it 'macaroni.'" This was apparently a derogatory song written by the British troops during the American Revolution to poke fun at the dress of some of the American soldiers. In the intervening centuries, it has taken on more of a patriotic American flavour, and one of the long-established regiments in Maryland even considers it a direct reference to their founders. Time can change our perspective.

Thank you for sharing your caricatures with our readers.

Peter Kaellgren is curator of European Decorative Arts in the ROM's Department of World Cultures.

BRIAN BOYLE, ROM

Reid's Lost World

Remembering dino galleries past.

LEIGH WARREN

When the ROM's Michael Lee-Chin Crystal opens in 2007, the new dinosaur galleries will be front and centre. Several images from the ROM Archives document previous incarnations of the popular galleries. The earliest image, shown above, dates to the 1930s. In it, prominent Canadian artist George A. Reid works on a mural for the vertebrate paleontology gallery, completed in 1938. Reid had befriended W. A. Parks, director of the Royal Ontario Museum of Paleontology, on a Yonge-Queen streetcar following a screening of the movie *The Lost World*. Shortly afterwards Parks asked Reid to paint several murals to illustrate underwater paleontological specimens. Parks and ROM founder Charles Trick Currelly were so impressed with Reid's work that they invited him to paint a huge frieze—34 panels in size—for the new palaeontology galleries. The frieze was removed during renovations in the 1970s, but Reid's original studies for it can still be found in the ROM Archives. Reid is also remembered for his influence in the founding of both the Art Gallery of Ontario and the Ontario College of Art and Design.

ARTHUR SMITH

Arthur Smith is librarian at the Royal Ontario Museum.

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